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The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXV—No. 26—WEEKLY

NEW YORK, APRIL 2, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Museum at San Diego Shows Rapid Growth

Definite Policies of Educational Work and Acquisitions Adopted. American and Spanish Art to be Emphasized

By REGINALD POLAND
Director of the Fine Arts Gallery,
San Diego

(Special to THE ART NEWS)

SAN DIEGO.—The Fine Arts Gallery of San Diego was presented to the city by Mr. and Mrs. Appleton S. Bridges, February 28th, 1926. At that time 105 sculptures by Arthur Putnam, the gift of Mrs. Alma de Bretteville Spreckles and her children, were permanent acquisitions in the gallery. The other possessions consisted of a series of four Brussels tapestries of the XVIth century Renaissance style, the gift of Mr. and Mrs. Bridges, a complete set of the publications of the Hispanic Society of America, a marble from the chisel of Gutzon Borglum, and "The Girl in White," by Sorolla—these presented by Archer M. Huntington in memory of his mother. At that time there were 605 members in the Fine Arts Society, in whose charge the Gallery and its activities are. Today the Gallery owns well over two hundred thousand dollars worth of art objects and the Society has 1,254 members.

Realizing that not only does the future art life of this country depend upon the attitude of those who are children today, but that it is very often the child who is bringing the parents to the galleries, the Fine Arts Society of San Diego has concentrated upon doing its best for the younger generation. Very soon after the gallery was opened "County Days" were established. Special Saturday mornings were set aside for children in the outlying regions and programs given in the gallery with some special theme such as "Holland's Artistic Life." Undoubtedly other museums have had practically the same type of mornings for children. Here such events may be significant both because of the extreme youth of the gallery and the fact that there were no funds at the start and because now similar "City Days" have been added for the city school children alone, and both funds and audiences to capacity have resulted. In connection with these days, free transportation has been arranged, the children coming all together in the picnic spirit by truck; prizes have been awarded for essays written concerning the visits and an artistic remembrance has been given to each visitor every time. Of course the children get credit for reports brought back to their schools. They are beginning to contribute of their own work to the exhibitions in the permanently established "Children's Room" at the Fine Arts Gallery. The Boy Scouts are arranging to assist in guarding the collections on Sunday afternoons and in giving information.

The programs themselves have been most varied and fascinating. The following suggest some of the themes: one of Spanish character with Spanish music, a Dutch morning with dances in costume, demonstrations in modeling a portrait and in painting a landscape. The artistic presentation of puppetry will occur at the next "County Day." Ralph Morris, assistant director, is very largely responsible for the success of these and the other educational activities.

The Fine Arts Gallery has received funds to carry on a scholarship class for needy, talented students in the San Diego Academy of Fine Arts of which Eugene De Vol, formerly of Chicago, is now director. This class is known as the Caroline T. Locke Memorial Class. (Continued on page 10)



COAT OF ARMS OF THE MINERBETTI FAMILY

Shown privately at the American Art Galleries by Professor Elia Volpi

By DONATELLO

Michelangelo, Donatello, Leonardo Here

Fine Example of Each of These Great Artists Is Now Being Shown Privately by Professor Volpi at the American Art

Three sculptures, each by one of the greatest Italian artists, are now on private view at the American Art Association. They have just been brought to this country by Professor Elia Volpi and, although they are for sale, they will not be put up at auction. All are works of first quality and singular importance. The attributions to Michelangelo, Donatello and Leonardo da Vinci have been confirmed by Dr. Wilhelm von Bode and Professor Giacomo De Nicola but, even stronger than the voices of these eminent authorities is the evidence of the pieces themselves. Beyond question or criticism each is a magnificent work of art.

This exhibition makes a fitting climax to the sale at auction of the Volpi Collection, completed today. It is very seldom that so fine a group of Italian works of art has been offered at auction in America and it is significant that sculpture was one of the most important features of the sale.

It is probable that three Renaissance sculptures of similar importance have never before been offered here and no undisputed sculpture by Michelangelo has ever before appeared in the market. The two other sketches, one in wax and one in terra cotta, for the famous David are neither of them equal to the Volpi example. They are both in the Buonarroti Museum in Florence. The Volpi David, a wax figure about twenty-four inches high, is complete except for the arms and, as Dr. Bode points out, shows certain slight variations from the finished figure. This fact, he quite justly adds, rather sustains than contradicts the attribution. If it were a copy the resemblance would be exact.

The figure is in excellent condition and the fractures in the right leg and neck have been joined without need of restoration. Further, the superb modeling, the magnificent play of tense, nervous muscular form, leave no room for doubt that this sculpture, in its entirety, is the work of the master. A single impulse animates the whole of the figure and even more than in the marble is there the sense of movement.

The small wax horse by Leonardo da Vinci offers a remarkable contrast to the David. In the latter the whole spirit is one of tense, quick movements. Leonardo's horse seems static by comparison, a study in pure form, its evident animation controlled and restrained. This figure, closely related to several of the drawings for the Sforza monument, is almost certainly one of a series of these studies made by Leonardo. Its history is well established and it is known to have belonged at one time to the Este family in Ferrara.

Only a partial conception of this amazing sculpture can be gained from the photograph. It is small—about eight inches high—but almost monumental in conception. The big simple forms are most subtly varied and, particularly about the shoulders and neck, the sculptor has used his profound anatomical knowledge to suggest forms which are at once realistic and parts of a creative design. The impression which one derives from the figure is comparable to

THE \$6,000 MARIN AND SOME OTHERS

Several of the New York papers and magazines, among them the *New Yorker* and *The Dial*, have recently published statements to the effect that Mr. Duncan Phillips has paid \$6000 for one watercolor by John Marin. THE ART NEWS is reliably informed that, although this statement is partly true it is not by any means the whole story. "Field Marshall Stieglitz," so we are informed, manoeuvred negotiations so that, while Mr. Phillips paid the record price for the Marin he liked best he received two of the artist's finest pictures of the 1925 vintage as "gifts." Thus Mr. Phillips secured three of Marin's best pictures for his \$6000.

Although the published report of the (Continued on page 2)

Rare Medieval Sculptures in Berlin Sale

It is regrettable that the handsomely illustrated catalog of the Hugo Benario collection, to be sold at Lepke's in Berlin on April 5th and 6th, did not arrive early enough to give readers of THE ART NEWS earlier advance information of this important sale. At this late date, it is only possible to call attention to its remarkable scope and quality. The entire collection, which is especially notable for its superb examples of medieval sculpture, bears evidence that its owner sought works of genuine power without regard to period or style. Especially in the very fine group of XVth century sculptures may be seen Herr Benario's (Continued on page 4)

IMPRESSIONISTS IN FITZGERALD SALE

The American Art Association announces the sale on April 21st and 22nd of the Fitzgerald collection of contemporary French, Dutch and American art, of which the most important feature is the group of French Impressionistic paintings, including nine oils by Claude Monet. Mr. Fitzgerald, a civil engineer, was an early friend and admirer of Monet and a leader in service to the art of his city, his Brookline gallery being much visited by lovers of modern art and frequently drawn upon by the Boston Museum of Fine Arts for its loan exhibitions.

The gem of the Monets is a canvas painted in 1875, of Mme. Monet and child. This out-door study of the artist's (Continued on page 4)

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ABOVE: WAX FIGURE ATTRIBUTED TO MICHELANGELO AS STUDY FOR DAVID.

BELOW: WAX STUDY OF HORSE ATTRIBUTED TO LEONARDO DA VINCI.

Both on private view at the American Art Galleries



AMERICAN ART TO SELL RHEINGOLD MS.

News of great importance to the music world concerns the announcement made by the American Art Association that one of the world's rarest and most important manuscripts, Richard Wagner's original score and libretto of *Das Rheingold*, considered lost for many years has come to light in New York. This is the only copy of *Das Rheingold* in existence and is the property of Mr. Kurt Lehman of New York and Munich, a well-known private collector of music manuscripts and an ardent admirer of Wagner. It is Mr. Lehman's desire that this work find its way into one of our great public institutions as a memorial to Wagner. Although Mr. Lehman has often been prompted to donate this priceless manuscript, he has found it necessary to offer it for sale. Rather than dispose of it to a private individual he has consigned the ms. to the American Art Association where it will be sold on the evening of April 26th. The manuscript is signed and dated on the last page, "R. W., 28, Mai, 1854." There are about three thousand measures and approximately eight thousand words written in pencil on both sides of one hundred eighty-six leaves, fourteen of which are full folio sheets and one hundred seventy-two are one-half size sheets. The ms. has an interesting history.

King Ludwig of Bavaria, Wagner's royal patron expressing a desire to pos-

sess the clean score of *Das Rheingold*, Wagner wrote asking his great friend Mathilda Wesendonk, to whom he had presented many of his re-copied manuscripts to send it to him, which she did, and the gift of this manuscript to the Mad King was in part compensation for his benefactions. After the death of King Otto, Ludwig's successor, when an inventory of the artistic and literary property of the royal castle was made, the clean score had disappeared and to the present day it is unaccounted for. It will thus be soon that the present manuscript is the only one that ever has been, or can be, offered for sale.

This original manuscript with its many changes, deletions, and additions which shows the development of the opera in Wagner's mind, and the variations from the printed score, was presented by the composer to his friend, Karl Klindworth, whose grand-daughter married Wagner's son, Siegfried. He kept it for over fifty years, but finally when financial stress made it necessary he disposed of his treasure in 1903.

It is interesting that not one Wagner opera manuscript is in America and that the only existing ones are in museums in Munich, at Wahnfried, the home of the Wesendonks, and one in Nuremberg.

In addition to this manuscript there will be offered for sale a collection of twenty-nine autograph letters of Richard Wagner, undoubtedly the finest assemblage in existence, and an important group of other musical manuscripts by Liszt, Schubert, Beethoven and Gounod.

Michelangelo Donatello and Leonardo Here

(Continued from page 1)

that given by the great masterpieces of Chinese sculpture, an impression of great serenity, of a final and perfect concept of life and form.

The third sculpture of the Volpi group is a superb coat of arms executed by Donatello in about 1440 for the Minerbetti family. It is cut in "pietra serena" and measures 2.10 m. by 0.70 m. It was published by Dr. von Bode in *The Burlington* of July, 1926. Dr. Bode writes, in part: "... a young angel, erect and joyous with full-throated laughter, bears the shield by long ribbons which incommode him so slightly as to suggest rather a toy that he is wearing around his neck. This 'putto,' a glorious and characteristic Donatelloesque, is, as sculpture, in the same spirit as the lion and is both in power and in perfection of proportion the peculiar offspring of Donatello's imagination, such as he alone could create."

THE \$6,000 MARIN AND SOME OTHERS

(Continued from page 1)

transaction is partly true, another statement, made in the *New Yorker*, has less justification. In fact it has no justification at all. It has even less than that. It was suggested there that the Academy had been influenced by Mr. Phillips' purchase in its decision to include some of the moderns in its current exhibition because hitherto the Phillips Memorial Gallery had "bowed only to Academicians." It is probable that Mr. Phillips has a bowing acquaintance with some Academicians but certainly no one who knows his record, his gallery or his esthetic ideals would be guilty of so ridiculous a statement. Mr. Phillips has, on occasions, made war upon both the Academy and its awards and, in his purchases, has bought much more freely from those without the Academic sheep-fold.

STOLEN TITIAN IS FOUND AT ANCONA

FLORENCE—Word has come to the police authorities of Milan that at Ancona there have been found and sequestered two canvases of an oval shape, on one of which is represented a half-length of a woman, wearing a low cut dress, and with a crucifix in her hand. The other picture is that of a woman bearing a pail. These two paintings formed part of a "polittico" attributed to Titian and entitled "The Lamentations," which was kept in the Villa Mangionale of Pesaro, whence they were stolen by unknown thieves in 1917.

Two other paintings, also representing female figures, have been sold in Milan. The police and art authorities are making active search to find the other parts of the large and important composition, which must have been cut into separate pieces, in order to make its sale easy.—K. R. S.

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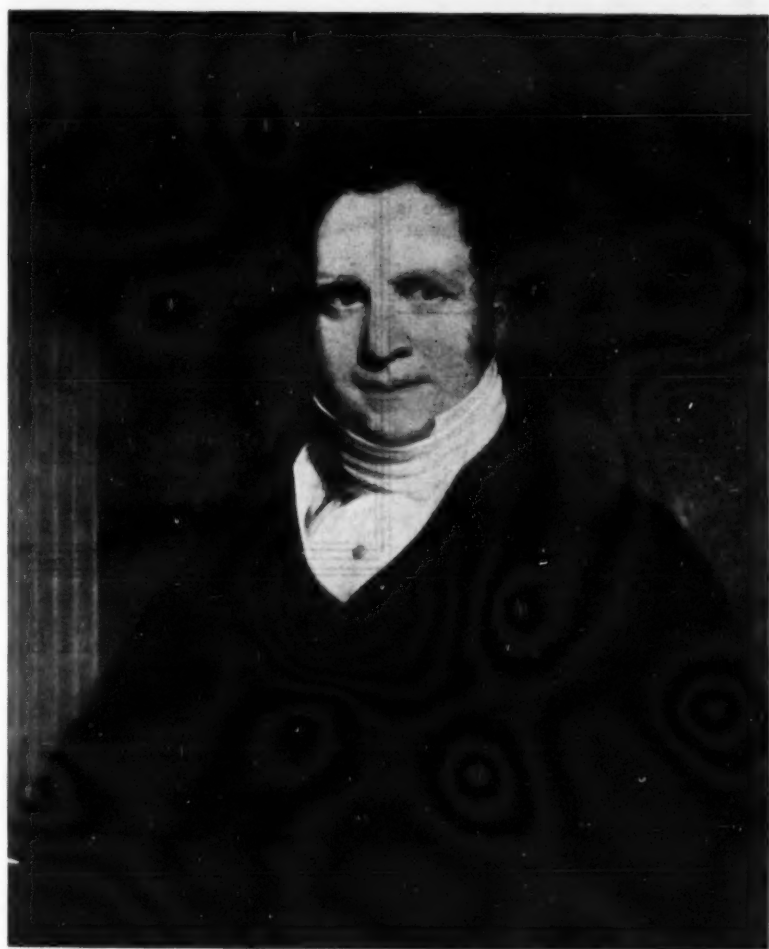
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PORTRAIT OF THOMAS A. COOPER By CHESTER HARDING
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**RARE MUSIC MSS
 DISCOVERED AT TURIN**

FLORENCE—A most important musical discovery has just been made at Turin, where a large number of XVIIIth century masterpieces and less valuable pieces has just been found.

The Superintendent of Piedmontese Bibliography, on examining a quantity of neglected books and manuscripts, in which he was assisted by several experts, was astonished to find among the 97 volumes which came under his inspection, 43 operas for the theatre, 22 vocal and chamber pieces, 22 instrumental chamber

music pieces, 5 sacred pieces and oratorios, and 5 treatises on the theory of music.

These were all of the XVIIIth century and many of them were not only unique copies, but things that had been absolutely lost for years. Among the rare printed works are editions of Gluck, Philidor, Pergolesi and Rameau. The "Nina et Lindor" of Duni, an intermezzo in two acts, of 1768, is considered of particular value. Besides these there was found a large amount of manuscript music.

Twelve operas by Vivaldi are among the unpublished works. Up to now eleven were known only by name, and but two by this composer were published. From the pen of Stradella are two operas for the theatre, entirely unknown, besides symphonies, serenades and arias.

But one of the most interesting discoveries is that of eight volumes containing manuscript setting of XVIth century songs and madrigals for lute accompaniments and a similar volume for the Spanish guitar, both of these with commentaries. There are also manuscripts of ancient and troubadour songs set for a bass voice. The find is not only valuable in itself, but it adds enormously to the history of the development of Italian and European music.

A gentleman of Turin has bought the entire lot and handed it over as a gift to the State. Everything has been proved to be authentic and the publication of the books and manuscripts is eagerly awaited.—K.R.S.

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**CASSATT MEMORIAL
 AT PENN. MUSEUM**

PHILADELPHIA. — Mary Cassatt, who died last June, a few months before Monet, was, with him, the last of the great masters of painting in the later nineteenth century. At their invitation she had associated herself with Degas, Monet, Renoir and others in the early exhibitions of the Impressionists, and, in the opinion of these men, as of foreign critics generally, was the most important American artist, man or woman, of her time. It is fitting that she should be duly honored in the city which, in spite of years of absence, she still thought of as her home.

The Pennsylvania Museum will hold a memorial exhibition of her paintings, drawings, and prints, opening Saturday, April 30th, and closing Sunday, May 29th. For cooperation in this exhibition the Museum has a committee of artists,

associates of Mary Cassatt, and members of the staff, as follows: Adolphe Borie, John F. Braun, Arthur Edwin Bye, Mrs. J. Gardner Cassatt, Robert K. Cassatt, Mrs. Horace O. Havemeyer, Fiske Kimball, Albert E. McVitty, Mrs. W. Plunkett Stewart, Carroll S. Tyson. The committee in immediate charge of arrangements consists of Dr. Bye, Chairman, Messrs. Borie, McVitty and Tyson. Many of the principal American collectors and museums have promised to assist by lending her works, which will occupy the east gallery and adjoining rooms with the corridors leading to them.

**C. A. AIKEN SHOWS
 PLASTER PRINTS**

The plaster block print technique, which has been developed by Charles A. Aiken has resulted in some interesting prints which have a delicacy and tonal

quality that are quite individual. Mr. Aiken's process is a rather complicated one, starting with a sheet of glass that is covered with wax. The design is worked in the wax which is then covered with plaster, from which the plate is made. The plate is then covered with oil paint and the impressions (only two from one plate) are taken. Among the examples of Mr. Aiken's work in this technique which we recently saw at the Dudensing Galleries on 44th St., were a seascape of Japanese delicacy, a mountain landscape, notable for its nice color values and subtle rendering of the texture of foliage and rock; a group of pine trees, with interesting compression of design and a New England Scene, where the façades of the buildings of Main Street are set against the green and mauve solidities of the mountains in the background. There are also two prints of flowers, Yellow Lilies and Poppies which show that Mr. Aiken can employ his technique as skillfully in the interpretation of flowers as in landscape themes.

THE ART NEWS

Founded 1902

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To be Published on May 14, 1927

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IMPRESSIONISTS IN FITZGERALD SALE

(Continued from page 1)

first wife is drenched in color and sunlight. Mme. Monet, a young woman of pleasant features is seated on a grassy bank, busily sewing on a white garment. She wears a striped dress of blueish tone and a white kerchief. The child sits on the ground at her feet looking very solemnly and wisely at an open picture book on his lap. The whole picture is enlivened by a bank of flowers extending all the way across it and blossoming in pink, white and red against the green. The canvas was shown at the Copley Society's Exhibition of portraits by living painters in Boston in 1914. The other Monets are all land and sea scenes, the subjects being: "La Cabane," "Coucher de la Soleil sur la Seine; Effet d'Hiver," "In Rural France," "Fishing Boats at Etretat," "Falaise près Pourville," "The Hills of Vetheuil on the Seine," "Grotte de Port Domois, Belle Ile," and "Spring at Epte," all exhibited at the Boston Museum of Fine Arts.

Besides the Monets the outstanding features of the French group are canvases by Pissarro, Renoir, Degas and d'Espagnat. The Pissarro is a fine example of this "Pointilliste" painter. In a field of flowery aspect a peasant is digging while a woman holds a basket for him. In the right middle ground a child is seated with a cart and driver behind her. The field extends to the horizon and a few low trees are seen. This picture was reproduced in Theodore Duvet's *Histoire des Peintres Impressionnistes*. The Degas is one of his familiar ballet girls practicing a difficult position, her right leg extended à la Degas. The Renoir "Still-life" has all of his typical lusciousness. A golden melon lies on a richly decorated plate, behind which are twin dishes decorated in blue, containing green figs. This picture was exhibited at the Boston Museum of Fine Arts. Georges d'Espagnat is represented by a landscape, a fine still-life, executed in rich, strong colors and of pleasing composition, and "Woman Tending Flowers" a delightful study of a young woman on her knees in the grass before a bank, attending to flowers blooming in a flowerpot. She wears a grey-blue gown and a pale mauve apron.

Other examples of the French school include seven landscapes by Louis Eugène Boudin, including two panels and a watercolor; "La Marne, près Charenton" by S. V. E. Lépine, thirteen landscape canvases by Maxime Maufra, among the finest being "A Port at Belle Isle," "La Rivière," and "Sardine Fishing Village, Brittany"; four French sea coast studies by Henry Moret; "Maternité" and "le Repos sur la Terrasse," by Albert André, the latter a delightful sketch of Renoir taking his ease with three companions on a shady terrace; and two calm and charming Sisley's, scenes on the banks of the Loing.

There are two canvases by the Norwegian artist, Frits Thaulow, his usual running water scenes, two watercolor landscapes by the Dutch artist Weissenbrück and several by his compatriot Van Mastenbrück in the same medium, as well as other examples by Dutch artists.

A still-life by Sargent heads the American list. This is his well known, rather sentimental "Confession." The scene is an Old World church interior. A Crucifix is hanging on the wall. At

Rare Medieval Sculptures in Berlin Sale

(Continued from page 1)

joy in strong and naive expressiveness. But the middle ages, while forming the keynote of the sculpture collection are supplemented by pieces of other eras in which the same spiritual qualities are found. There are a few very fine Chinese pieces, notable among them being a head of Kwan-yin of the Sung period. An Egyptian bronze figure of a cat and the mask of one of the Ptolemaic kings, as well as a fine bust of the type found in Fayum, of the first centuries A. D., are among the pieces significant of an earlier culture that are spiritually in tune with the collection as a whole.

In the field of medieval sculpture, Benario was particularly drawn to the period before 1500, a time which satisfied his desire for works of art of simple and vigorous expressiveness. Among these works of the XVth century, a Middle Rhenish Pietà about 1410, is one of the most astounding things in the collection. In its monumental simplicity of emotion it is reminiscent of the unforgettable Pietà which was for years in the Liebighaus in Frankfurt. Such a piece as the "Standing Madonna" (No. 76), with its capricious backward sway of the torso, is an exquisite piece of Schlesiach art, about 1470. The same backward movement of the body and treatment of drapery is found in a figure of St. Barbara in the Berlin Museum as well as in important figures of the period in other German collections. The unknown artist has so treated the proportions and the posture of the child that they offer lively contrasts to the figure of the Virgin. There is no artificial equalization of balance; the figure seems arrested in movement and the very delicately rendered upward movement of the drapery folds subtly reinforce the modeling of the body. This figure has been much written about by experts; Erich Wiese has proved that it is the work of an outstanding master, and its appearance on the art market should be an event.

Such a group as No. 79, the "Three Marys at the Cross," is one of the rarest and most exquisite survivals of Southern German wood carving of the first half of the XIVth century. Its compactness of expression, its deep, yet restrained feeling, places the group conclusively in that period of religious mysticism that produced those remarkable groups of Christ and St. John, carved by sculptors in the same religion. The collection is

its foot stands a priest in light robes, his head bowed over. The penitent, a woman in plain clothes has her back to the observer as she faces the confession-screen. The canvas was exhibited at the Sargent Memorial Exhibition at the Metropolitan Museum, the Boston Museum of Fine Arts and the Founder's Exhibition, Grand Central Galleries, New York. There are four Child Hassams, "Dutch Figures," a watercolor, "Spring-time Landscape," a panel, "Village Square," pastel and "Isle of Shoals," oil; and several examples of Twachtman, Benson, Metcalf, the popular Boston artist, W. Dodge MacKnight and a beautiful watercolor study of flowers by Maurice Prendergast.

particularly rich in Madonna figures; among these, a French piece (No. 81) and a German example (41) are outstanding. The French master has given to the delicate carving of the features of the young mother an eager animation, while there is a genuine naïveté in the treatment of the Child. The Master of Cologne, more direct, gayer and more representational, gives his composition a very individual charm that is perhaps due to the fact that he does not lean on sterile, derivative forms.

Hugo Benario also felt great interest in the polychromed stone and terra cotta sculpture of the XVth century. The theme of "Christ on the Mount of Olives," a beloved subject in the South German churches is illustrated in a number of notable examples in the present collection, examples which in their expressiveness and nobility of form are among the most appealing things in the collection.

The Renaissance period has numerically but small representation in the sale. However, there is one masterpiece of the period, the Sorrowing Madonna, very similar to the Maria of the high altar of the cathedral of Moosburg. The figure has been attributed to Hans Leimberger, but whoever the artist, the treatment of form and detail bespeak an artist of strong personality, with a fine gift of stylization.

With the exception of the paintings and a tapestry, which are not particularly interesting, the ensemble of the sale deserves to accompany the fine sculpture. There is a fine group of XIVth and XVth century mortars, some superb early bronze crucifixes, Limoges enamels

PALLAVICINI SALE SCHEDULED FOR MAY

LONDON.—One of the most interesting events of the season will certainly be the dispersal by Knight, Frank and Rutley on the 27th May, of the Margrave Pallavicini collection of old masters removed from the Stübichhofen Schloss, in Styria. The nucleus of this important collection was made in the XVIIIth century by an ancestor who left Italy to take up arms against the Turks in Austria-Hungary. Exceedingly wide in its range, the collection includes outstanding examples of the Italian, Spanish, Flemish and Dutch Masters. Murillo's "Immaculate Conception," Velasquez' "Nutcracker," Raphael's "Portrait of a Papal Secretary," Correggio's "Sorrowing Madonna," to quote just a few, are included among works by Canaletto, Giordano, Pourbus the Younger, Cornelis de Vos and many others.

There are also Viennese and Dresden figures and groups, gold snuffboxes of the Louis XVI period, bonbonnières painted with miniatures and many other objets d'art of great charm.—L. G. S.

and a remarkable early Chinese bronze of the 1st century, that are notable in the well selected group of objects of art. Among the furniture, the carved Gothic chests and cupboards, of which there is a considerable series, merit particular attention.

The catalog of the sale may be consulted at the office of THE ART NEWS.

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PRICES IN SALES AT BRUSSELS

BRUSSELS—On March 10th the paintings, miniatures, sculptures and furniture from the Georges Talon and other collections have been sold at the Galerie Fievez at Brussels. Here follow some of the more important prices:

A Still-life by Pieter Claesz, was sold for 14,000 Belgian francs; J. A. Beersteden: View of Leyden, 26,000; A. van Dyck, Portrait of Jan Wildens, 21,500; W. van Ehrenberg, Interior of the Jesuit Church in Antwerp, 28,000; Frans Francken and Jan Brueghel I, The Camp, 60,000; Master of the Magdalen Legend, Virgin and Child, 200,000; Jan van Goyen, View of Haarlem, 132,000; the same, View of Dordrecht, 65,000; the same, Farm near the Water, 30,000; W. C. Heda, two Still-lives, 52,000; Master of the Half-length Female Figures, Woman playing the Citeron, 46,000; H. de Meyer, Sea Shore at Scheveningen, 64,000; J. de Momper, The Golden Goblet of Pharaoh, found in Benjamin's bag, 36,000; B. van Orley, Adoration of the Magi, 20,000; Rembrandt (attr. to) Self-portrait, 24,500; Rubens, St. Magdalen Repentant, 38,000; the same, Drunken Silenus, 15,000; the same, Diana and Calisto, 19,000; Sal. van Ruysdael, Seascape, 24,000; the same, River View, 18,500; Maerten van Heemskerck, Allegory, 24,000; Jan Victors, Diogenes in Search of a Man, 18,000; D. Vinckeboons, Feast at the Castle, 20,000; Seb. Vrancx, The Seasons, 62,000; J. B. Weenix, Harbor View, 16,000; Ph. Wouwermans, Hunting Scene, 16,000; Frans Snyders, Still-life, 37,000; Francesco Bassano, Agony in the Garden, 29,500; Salvati, Portrait of a Lady, 21,000; School of Velasquez, Portrait of a Nobleman, 66,000; Gericault, The Wreck of the Meduse, 9,500.

Miniatures by Van Blarenberghe, representing landscapes with figures realized 4,000, 3,500 and 3,800 francs; John Haslem and J. Lee (after Wintherhalter), the three Children of Queen Victoria, 12,000 francs. Two color prints by P. William Tomkins were sold for 10,000; a Louis XVI commode, signed J. V. E., brought 24,000 francs.

Sale on March 12th, at the Gallerie

Georges Giroux, Brussels, of a few collections. Important prices, in Belgian francs:

M. Hobbema, Landscape in Guelders, 300,000; David Teniers II, Village Fair in Brabant (large painting), 190,000; Pieter Brueghel the Younger, two small Landscapes with Figures, 290,000; J. B. Bosschaert, two Flower Pieces, 44,000; A. Cuyp, Child with Goat, dated 1644, 100,000; the same, Peasants Resting, 120,000; Jan Fyt, Hunting Scene with Dogs, 60,000; Greuze, Paniska (was formerly in the collections of Leopold I and Leopold II), 140,000; J. Jordaens, Apollo and Marsyas, 19,000; Netherlands School, about 1480, The Mass of St. Gregory, 95,000; same school, about 1490, Madonna and Child, 70,000; same school, about 1510, Jesus healing the Blind and the Lame, 60,000; same school, first half of XVIIth century, Madonna and Child, 65,000; same period, probably Northern Netherlands, Portrait of a Protestant, 100,000; Jan Sieberechts, The Ford, 30,000; Frans Snyders, Still-life, 35,000; David Teniers II, Meeting of Jacob and Laban, 42,000; A. van Dyck, The Horseman, 200,000; the same, Madonna and Child, 34,000; Gilles van Tilborgh, The Cantonment, 38,000; two Brussels tapestries, signed by Frans van den Hecke, 145,000.—L. J. K.

NELSON PORTRAIT SOLD AT CHRISTIE'S

LONDON.—Christie's sale of old pictures from various sources brought a total of £3,346 and included a portrait, catalogued as by R. C. Rising, of Lord Nelson, in naval uniform, standing on the sea coast with drawn sword, 35 in. by 28 in., signed and dated 1801; it fell to Mr. W. Sabin at 155 guineas. No artist of the name of R. C. Rising can be traced, and this portrait is no doubt the one painted by John Rising and exhibited by him at the Royal Academy of 1802.

The same buyer also purchased—P. Moreelse, portrait of a lady making a wreath of flowers, signed and dated 1632—130 guineas; and J. Van Goyen, a river scene with fishermen—105 guineas. Other pictures included: A. Baker, portrait of a gentleman in dark coat—175 guineas (Agnew); and S. Scott, men-o-war and small craft becalmed, 36 in. by 68 in., signed and dated 1728—200 guineas (Western).

PALMER DRAWINGS BRING HIGH PRICES

LONDON.—The sale on March 11th of watercolor drawings and a few pictures, the property of the late Mr. John Varley, at Messrs. Christie's yesterday included two drawings by Sam Palmer, whose name is almost unknown to the younger generation of artists.

The first, "The Golden City, Rome: From the Janiculum," was bought by Mr. Heather, acting on behalf of the Felton Bequest, for £346 10s. This piece, which came out of the George Boulton sale in 1902, for £65 2s., will be sent to the National Gallery of Victoria, Melbourne. The second drawing, "Harvest-Time: Evening," went to Messrs. Agnew for £178 10s., as against £31 10s. given for it in the Mrs. Woodward sale seventeen years ago.

It will be remembered that in October last year there was an exhibition of Palmer's works at South Kensington. Many of these were sent from Vancouver by the artist's son, now aged 77. Palmer was a friend and follower of William Blake, and his work won high praise from Ruskin.

GEORGIAN SILVER SOLD AT CHRISTIE'S

LONDON.—Old English silver plate, chiefly of the Georgian period, and from various sources, formed Christie's sale on March 9th. A coffee-pot by Paul Lamerie, 1733, nearly 24oz., sold at 125s. per oz., totalling £149 1s. 6d., and was bought by Mr. Bruford, of Gloucester, who also paid 100s. per oz., totalling £38 10s., for a Queen Anne plain caster, 7 in. high, over 8½oz., by C. Adam, 1713. A pair of Queen Anne candlesticks, by H. Payne, 1704, nearly 16oz., sold at 105s., realized £82 8s. 6d. (Victor); a William III. beaker chased with a wreath of flowers, 1691, slightly over 3oz., at 180s. per oz.—£27 18s. (D. Davis); a Queen Anne cup and cover, by David Willaume, 1712, over 48oz., at 58s.—£139 12s. 8d. (Willson); and four plain circular saltcellars, Dublin, circa 1730, nearly 13oz., at 80s.—£51 12s. (Bruford).

FRAGMENT OF FIRST ITALIAN BOOK

ROME.—It has always been believed that the first book printed in Italy was the Latin Grammar of Elio Donato (*Donatus pro puerulis*) which, thanks to the work of two German printers who came into Italy at the time of Paul II, was printed at the Monastery of Subiaco between 1464 and 1465. This must have been a little book of few pages, and there were three hundred copies of it made, of which, however, not a fragment remains, as they were all destroyed by the careless hands of the young scholars of the Monastery.

But now a studious German, Corrado Haebler, has discovered in a book shop of Munich a fragment of what he believes to be a still older piece of printing with movable types which, in his opinion, was issued in 1462. The complete work must have been a small book of some twenty pages between which were inserted sixteen others illustrated with woodcuts. The text of these fragments, which consists of twelve prayers all of the same length, inspired by the mysteries of the Passion of Christ, is written in a dialect which Haebler recognizes as a mixture of Venetian, Bolognese and Emilian. The printing was therefore undoubtedly done in the northern part of Italy, probably at Bologna or Piacenza.

Further study will be given to this matter before there can be positive proof that this early example of printing bears the date which is attributed to it.—K. R. S.

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PORTRAIT OF MRS. G. H. McCALL By NICOLAS DE VADASZ
Courtesy of the Anderson Galleries

BERLIN

The plan of a comprehensive representation of the *oeuvre* of Edward Munch, greatest among contemporary Norwegian painters, dates back six or seven years. At that period it had to be given up on account of prevailing economic difficulties in Germany. It has now found splendid realization in a display of about 250 paintings by the artist, arranged by the "National" gallery director privy councillor Justi in the former Crown Prince palace. In fact the building has been turned into a "Munch" museum, all the rooms having been cleared for the show. This certainly shows the importance and admiration given in German art circles to the genius of the "Strindberg" of the brush. This latter designation is, however, refuted by works which prove Munch's equal response to the sunny side of life. In the latest phase of his artistic development, Munch's paintings show a richness and mingled brilliance of color, a happiness and joy in the delineation of the tangible, true and sane, which counteracts such paintings as "Jealousy," "Murder," "Melancholy," "Terror." The show also includes studies of the paintings which adorn the university building at Oslo, interesting and singular solutions of the burning question of modern decorative painting. A series of life-size portraits in one room evidence the mastery and superior ability of Munch's brush. In them individual life is caught and rendered with unusual vitality. Very impressing is a version of the famous painting the "Sick Child," which gives a moving depiction of both psychic and physical pain. Very interesting are a series of self-portraits displayed in one room. They are particularly impressive because they reflect the artistic stages of

this painter. It appears that after a long illness he was freed from the nightmares that haunted him and turned towards a brighter and gayer conception of life. Now the artist is in his seventies and the ripeness of his personality and consummate skill have resulted in great achievement. I already mentioned the variety and exquisite blending of colors, but the perfect rhythm of the composition, the surety and verve of foreshortening, of throwing the centre point into relief, is also amazing. It is a feat to have brought together in Berlin such a comprehensive and all-inclusive show of the works of Munch. The opening was made a gala affair, the minister of Art and Science, many ambassadors and high officials being present.—F. T.

VIENNA

An exhibition of Swedish art has been opened in the "Secession" in Vienna in the presence of the president of the Austrian republic, the lord-mayor and representatives of high office. The exhibition provides a review on the last five decades of Swedish art and includes the works of her famous representatives—Zorn, Liljefors, Grönwald and Larsson. It is unnecessary to describe their merits in this paper, America having for long appreciated and admired their talents. Many of the painters here represented have been studying in Paris and their manner is something of a blend of Parisian methods and the influence of their folk-lore. In a number of works this has resulted in some very fine effects. Sculpture, although not numerous, is of considerable interest. An overlife-size bust of August Strindberg, by Karl Eldh is a forceful piece of work. Figural glass wares are by Simson Gate and Edward Hald.—F. T.

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ITALY BUYS RARE DIVINE COMEDY

ROME—In a sale at the Georges Petit Gallery in Paris last December, the representative of the publisher Hoepli of Milan bought a rare edition of the Divine Comedy for 120,000 francs.

This work is Venetian dated November 18th, 1491, and belonged to the monk Piero da Figline, who illustrated it, and wrote an occasional comment in the margin. Several of the illustrations are simply the original wood cuts colored, but in other cases miniatures have been substituted for the engravings and the text is decorated with ornamented letters and illuminations.

The interest of this example consists above all in the illustrated comments, belonging to the end of the XIVth century, which mark it as the most complete among the ancient illustrated editions of Dante's poem. It is known how very rare were the illuminations of the Dante manuscripts of the XIIIth century, and many of the later designs, some of those by Botticelli for example, are lost, and the decorations of Luca da Cortona remain but in small part.

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FRIEDENBERG SAILS FOR EUROPEAN TOUR

Mr. Jac. Friedenberg, President of the Hudson Forwarding Company, sailed last night on the Majestic for an extended European tour.

Margaret M. Law, the Baltimore artist who is exhibiting at the Gallery of the National Association of Women Painters and Sculptors, 17 East 62nd Street, was one of the prize winners at the "All Southern Exhibition" held several years ago.

AN ANNOUNCEMENT AND A CORRECTION

The present address of Mr. L. Gordon-Stables, the London representative of THE ART NEWS, is now Bank Buildings, 16a St. Jame's Street, London, S. W. 1.

In the March 26th issue of THE ART NEWS the name of the artist, whose work is on exhibition at the Marie Sterner Galleries, was mis-spelled. It should have been Walter Tittle.

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COMING AUCTIONS

AMERICAN ART ASSOCIATION

PAINTING SALE

Exhibition, April 2
Sale, April 7

An exhibition of over one hundred paintings will open at the American Art Association on April second, comprising examples by Blakelock, Sir Nathaniel Dance, John W. North, John Constable, Sir Thomas Lawrence, Turner, Sir John Gordon, Hoppner, Largillière, Dupré, Monet, Diaz de la Pena, Rousseau, and Netscher. The entire group will be offered for sale the evening of April seventh. Many of the paintings in this collection are of unusual interest and highly decorative quality, and incidentally many of them have their provenience in distinguished collections, including the Colonel Curé, the Robert Peel, the Carl Robert Lamm, H. H. The Archduke Ludwig Victor, Baron Foley, the Earl of Clarendon, the Viscount Falmouth, Senor de Mendonca, the Catholina Lambert and the Boston Museum of Fine Arts collections. Among the outstanding examples are "A Sunny Afternoon" by A. J. Van Driesten, a delicate rendition of Dutch pasture-land; "Fishing Boats Off The Dutch Coast" by John Wilson; a portrait of "Vrouw Anna Hofstreeck" by Nicolaas Maes; a portrait of "The Marchioness of Hertford" by Sir Thomas Lawrence, exhibited in many important collections; an important landscape by Jules Dupré; and another by Corot. A delightful landscape by Claude Monet was recently at the Museum of Fine Arts in Boston. Other famous artists represented are J. M. W. Turner, Harpignies, Josef de Ribera, Jacques David, Gainsborough, Hoppner, Romney, Jost van Cleef the Elder, Van Dyck, Blakelock, and Winslow Homer.

SPORTING PRINTS

Exhibition, April 2
Sale, April 7

There will be sold at the American Art Association on April 7th a collection of sporting prints, the property of a private collector residing in Hampshire, England, comprising examples by Alken and others, rare views of New York City, the early west, etc., and lithographs by Currier and Ives. The exhibition will take place on April 2nd. One of the rare groups contains sixteen aquatint views of New York and Philadelphia with a lithographic view of the White house, six aquatint views in colors, with maps, plans, etc., all bound in one volume. This entire group is the work of Axel Klinckowstroms, Stockholm, dated 1824. The balance of the collection of over two hundred items embraces examples by Alken, a series of coaching scenes, a group of fox hunting prints and a rare set of four aquatints in colors depicting hog hunting, all in pristine condition. Other rare series depict horse racing, Hudson River views and scarce series of four aquatints in colors depicting various London markets, published in 1822. The exclusive views of New York City include the presentation copy of the *New York Mirror*, a weekly journal embracing various numbers from July 1, 1837 to March 23, 1839. Each number is accompanied by an engraved portrait, view, etc., especially colored by hand. These were presented to Queen Victoria by the editor, George P. Morris. Other prints depict prize fighting, coaching, racing and various other sports including a group relating to trotting.

ABADAL SPANISH COLLECTION

Exhibition, April 2
Sale, April 9

Don Ignacio Abadal, a wealthy cotton merchant of Barcelona, Spain, has consigned an interesting collection of Spanish art and paintings to the American Art Association to be offered at public sale on the ninth of April. Among the various objects to go under the hammer are interesting examples of Spanish iron work and carved woodwork in the form of doors, tables, and bedsteads. An outstanding example of the tables is a carved walnut piece of the Philip II period, a rare type found chiefly in Aragon and similar to one illustrated in Byne and Stapely's *Spanish Interiors and Furniture*. There is an interesting group of chairs, varguenos, lanterns, and textiles. Leaving the furniture, there is a group of armor of French, Italian and Spanish origin with many rapiers, a suit of half armor dated about 1540, a complete suit of gold and silver damascened armor and a suit of ceremonial armor, both French of the XVIth century. Among the paintings is a "Portrait of Queen Isabella" by Antonio del Rincon; the "Holy Family with the Infant St. John" by Juan Baptista de Juanes, authenticated by Dr. August L. Mayer; a "Madonna and Child with the Infant St. John and St. Augustine" by Jacopo da Sellaio, also authenticated by Dr. Mayer; as also is the portrait of "Dona Teresa Cambado, Sra. de Presinena" by Coello; and the full length portrait of "Dona Inez Venegas y Ponce de Léon" by Bartholomé Gonzalez.

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Exhibition April 3
Sale April 8

Old Blue Staffordshire from the collections of Messrs. John A. Dix, former governor of New York, the late George Redfield and Mr. Frederick J. Cuthbertson will be sold at the Anderson Galleries on April 8th. Some choice items will be: New York views, including the south west view of La Grange, the residence of Marquis Lafayette; the entrance of the Erie canal into the Hudson at Albany; Lake George and the landing of General Lafayette at Castle Garden, 16th of August, 1824. Among

the Massachusetts pieces are a winter view of Pittsfield and a Harvard College subject. Notable among the many Pennsylvania specimens is a large oval soup tureen, representing the Dam and Water works, Philadelphia. Among the arms of the states pieces, which are mostly plates is a rare pitcher by Barlow and Co. with the arms of the State of New York. There are sixteen plates and platters of the Dr. Syntax series, such as the Doctor painting a portrait, disputing his bill with a landlady and his advertisement for a wife. Among the Wilkie designs is the Letter of Introduction, an octagonal oblong platter by Clews, among the Don Quixote, Mambri's Helmet and Don Quixote and the shepherdesses. Fine miscellaneous pieces include Cape Coast castle on the Gold Coast, Africa, and a view of the city of Detroit.

JANE TELLER FURNITURE

Exhibition April 3
Sale April 9

XVIIIth century American and English furniture from the Jane Teller Mansion at Locust, L. I., will be sold at the Anderson Galleries on April 9th. The American group includes: a carved pine shell corner cupboard, a walnut high chest of drawers with Spanish feet; a cherry bureau attributed to William Savery, Philadelphia; a bonnet-top highboy with claw and feet; a walnut grandfather clock; a walnut secretary-cabinet formerly owned by Governor Beverly Randolph of Virginia; an all turned oak daybed, Pennsylvania, late XVIIth century; and the campaign table used by Lord Cornwallis during the American War of Independence. Among the English pieces are several of the Chippendale period, including a mahogany dwarf cabinet on stand, a mahogany chest on chest, a mahogany bookcase with pierced and scrolled pediment. There is also a Queen Anne burl walnut desk; a Sheraton mahogany love seat; an eight-day striking clock by Fromenteel and Clark, London, circa 1700; and a piano-forte by Astor and Co., Cornhill, London, circa 1790.

THE HAGUE

The Kleykamp Galleries will open at the end of March a very important exhibition of modern French impressionist and post-impressionist paintings. Like the retrospective exhibition of French art last year at the Ryksmuseum, this collection will include works by masters like Monet, Pissarro, Sisley, Renoir, Manet and Cézanne. Matisse will be represented among contemporary French artists.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue and 57th Street
April 9—Don Ignacio Abadal, Spanish collection, including paintings.
April 7—Sporting Prints, the property of a private collector, residing in Hampshire, England.
April 7—Paintings of English, Dutch, French and American schools.

ANDERSON GALLERIES

Park Avenue and 59th Street
April 9—Jane Teller, XVIIIth century American and English furniture.
April 8—Dix et al, Old Blue Staffordshire collections.
April 4, 5, 6—Braislin American library.

FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue
April 2, 3, 4, 5, 6—Antique and modern furniture, European and Oriental porcelains, paintings.

PLAZA AUCTION ROOMS

5-9 East 59th St.
April 8, 9—Choice Oriental rugs, sold by order of H. Hampar.

AMSTERDAM

The Royal Antiquarian Society is holding an exhibition of Egyptian art in its rooms in the Ryksmuseum. The works shown are a fine selection from the famous collection of the Museum of Antiquities at Leyden, which as far as Egyptian art is concerned is one of the best collections in Europe. The example set on this occasion to loan selections from one museum to another is certainly worthwhile to imitate and it is not too much to expect that more of the art treasures from the Leyden Museums, which now seem to fill more the scientific requirements of the University than to attract the general public, will be shown in Amsterdam, where a much larger public will be able to enjoy them.
—L. J. R.

RAINS GALLERIES

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See Art Calendar for current exhibitions

The ART NEWS

Published by the
AMERICAN ART NEWS CO., INC.
 49 West 45th Street, New York
 President S. W. FRANKEL
 Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1900, at
 New York Post Office, under the Act of
 March 3, 1879

Published weekly from Oct. 9 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$5.00
 Canada 5.35
 Foreign Countries 6.00
 Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
 William Einsel 46 East 59th St.
 Washington Sq. Book Store, 27 West 8th St.
 Gordon & Margolis 32 East 59th St.
 Unicorn Book Shop 32 West 8th St.
 Times Building News-Stand Times Building
 Subway Entrance Basement

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Brentano's F and 12th St., NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers (Book Counter)

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The Art News Bank Buildings
 10a St. James's St., S.W. 1

David H. Bond 407 Bank Chambers
 Holborn, W. C. 1

Daw's 4 Leicester St.
 Leicester Sq., W. C. 2

Gorrings 17 Green St.
 Leicester Sq., W. C. 2

PARIS

The Art News Office 26 Rue Jacob

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXV April 2, 1927 No. 26

THE VOLPI SCULPTURES

Casts are excellent things as far as they go and, when nothing better offers, collectors and museums must be content therewith. Nevertheless, no matter how skillfully the work has been done something is always lost in the process of reproduction. Often it is the quality by which a work of art may be distinguished, the life of the original creation, which refuses to enter its plastic effigy. From casts one may learn something of the external characteristics of various schools of sculpture or of the work of individual artists and therefore they have value for the literary teaching of art. It is doubtful, however, if it is possible to produce a cast which will communicate the esthetic thrill to be derived from an original work of art.

Of no artist is this more true than Michelangelo. His straining, muscular figures become softened and heavy in plaster and are transformed from animated and powerful demigods into sluggish, clumsy creatures. Their white faces stare with blind eyes at the curious who wonder at their bodily contortions.

Since, however, there has been no possibility of securing an original, Americans have had to content themselves with reproductions. Fortunately, thanks to Professor Volpi, this is a condition which need no longer exist. He has brought here, and offers for sale, a study in wax by Michelangelo, for his figure of David.

It is a sculpture of superb quality, finer even, as sketches often are, than the finished marble. It must be ranked among the supreme achievements of this great master of the Renaissance. It is obvious that the figure belongs in a museum where it may be continually on view. One figure may seem inadequate as a representation of a great sculptor, but we contend that one original of fine quality is worth any possible number of casts. It is to be hoped that this figure may find a permanent place in America. An opportunity of this sort is more than rare, it is unique.

FIELD MARSHALL STIEGLITZ

We have long admired Mr. Alfred Stieglitz's efficient arrangement of observing a two hour period of silence at his Intimate Galleries. But despite this restriction upon the spoken word the news has somehow slipped out that Mr. Stieglitz generously slipped Mr. Duncan Phillips two of Marin's finest 1925 watercolors along with the much heralded \$6000 purchase. The genius of the Intimate Galleries has long been known as an efficient Field Marshall in the turbulent battle fields of the modern movement. But this latest instance of his strategy, chronicled in the front page of this week's issue, is one of those spectacular manoeuvres that is not entirely unopen to criticism. Perhaps no single man has ever battled harder for the Modernists in America than Mr. Stieglitz or been more successful in the major results of his campaigns. For this we grant glory where glory is due. But now that the real circumstances of the \$6000 purchase are known, we may consider just what were the advantages, what the disadvantages of the propaganda. Mr. Stieglitz with his inborn sense of publicity, undoubtedly acted with the best motives in the world when he published abroad the startling half truth of the \$6000 purchase. It is platitudinous to remark that many of our collectors are not impressed by works of art, either ancient or modern, whose price does not run well into four figures. In the cause of modern art, Mr. Stieglitz does well to capitalize this knowledge; and pave the way for a general increase of the values placed upon the works of contemporary artists while they are still alive. But, as in the stock market, these values cannot be created falsely. The actual market price of the Marin watercolors, when the transaction is considered in a businesslike manner was exactly \$2000. A false inflation of the values of one artist is scarcely fair to modern art as a whole nor will such an artificial puffing up of the balloon be of lasting value in the long run. Marin is a fine artist and Mr. Stieglitz a very fine Field Marshall. But the modern art movement in this country is such a sincere and eager thing, that we, for one, dislike to see it rise into glory through propaganda that is even faintly dubious. Meanwhile, the poor modern artists whose watercolors do not sell for \$6000—or even \$600, and the long suffering dealers who endeavor to sell the work of these men, may again find peace with each other, now that the cat is out of the bag.

BOOKS AND MANUSCRIPTS

MASTERS OF THE COLOR PRINT

I. ELYSE LORD

"The Studio," London, Price 8/5/-

A new improvement in color reproduction—the "Blackmore Tintex Print," will be used by *The Studio* in its forthcoming series—"Masters of the Color Print," the first volume of which is devoted to Elyse Lord, whose prints in the Oriental manner have a special place in modern graphic art. The Blackmore Print has succeeded in attaining an exquisite quality on rough paper, hitherto unobtainable except by costly and uncertain methods. Each volume will contain eight large color prints.

Miss Lord's work is illustrative rather than purely decorative. She has never visited the China she so much admires, and although she has caught something of Eastern composition and color she still gives the effect of an Occidental working in an unfamiliar metier, but this is probably just what she aims to do. Plate I, "The Dancer," illustrates a chant of the philosopher Li-Tai-Po. Plate III represents the old philosopher himself, gazing at a white peony poised on his great paunch. "I want to forget that life is sad and Paradise an illusion.



ABOVE: "SAINT FRANCIS," By EL GRECO
 BELOW: "MOTHER AND CHILD"

MARBLE RELIEF By IVAN MESTROVIC

Both in the collection of the Fine Arts Gallery of San Diego.



Do you understand?" Plate IV, "Prayer," is very restrained and fine, the most genuinely Chinese in feeling. The colors are soft and dark. Plate VII, "The Rainbow Skirt and Feather Jacket," shows Yang-Kuei-Fei, the beautiful and beloved mistress of the Emperor Ming Huang, singing to the accompaniment of her lute. In plate VI, "The Concert," three richly robed musicians play their old instruments beneath a willow tree. Plate VII, "My Dress," is delicate in design, exquisite in color, Plate VIII, "Kiteflying," unusual in color and composition.

PARIS

In its meeting on March 7th, the National Museums Council accepted for the Louvre a series of important gifts. Particularly noteworthy is a fragment of a Nativity by Thierry Bouts, the gift of an anonymous American collector, and the gifts of M. Michel Monet and M. Ambroise Vollard of Monet's "Ladies with Parasols," two large panels dated 1886, and "La Belle Angele," a Gauguin of the Pont Aven period, dated 1889.

The National Museum Committee has

also accepted the gift of the famous manuscript illuminated with watercolors and wood cuts, gotten up by Gauguin during his stay in Tahiti and entitled "Noa Noa." This precious document was offered to the Louvre by M. Daniel de Manfreid, a friend of Gauguin's and editor of the painter's correspondence.

Continuing his series of temporary exhibitions, M. Masson, curator of the Luxembourg, is now presenting a charming series of lithographs by Toulouse-Lautrec. One finds in these works a smiling impudence which cannot be equalled and a light, yet incisive touch, together with a correctness of values that all combine to evoke a world that has disappeared—the wings of the *café chantant*, the circus, the theatre and the racetrack, with their extravagant fashions and faces that are caricatures. If all these seem to date the lithographs, the art of Toulouse-Lautrec has lost nothing of its freshness and we ask ourselves if it is not in lithography that this very personal artist, so much more original as draughtsman than as a colorist, expresses himself with the maximum of ease and spontaneity.

Toulouse Lautrec had all the qualities of a great humorist. He remained profoundly human. It is, perhaps this virtue of humanity that is most lacking in the "French Humorists," who have organized their annual salon and who have, of course, obtained their habitual success of hollow laughter and curiosity. Often irresistible French wit, broad humor, obvious farce, practical joking have greater place here than art. Talent is not lacking; they squander and abuse it. What jokes, more or less broad have provided a pretext for the "truly Parisian" spirit! The illustrators of *Le Rire* and the *Vie Parisien* have all responded to the call. There has also been organized a retrospective exhibition of the late Robida, who was an illustrator of grotesque imagination, a sort of Jules Verne of drawing. One applauds the Abel Faivres, but it is always the great Forain, found even in places where he might better be absent, who triumphs without effort. For the humorists who bring to this special genre a new and really artistic note are more and more deserting the traditional salon in order to show their work at the salon Araignée.

There can be seen at the moment in Paris several works of a humorist who appears to us superior, in his own metier, not only to Forain, but to Toulouse-Lautrec. We refer to Thomas Rowlandson. In order to commemorate the centenary of his death the "Peintres graveurs indépendants" have brought together several drawings, watercolors and a score of engravings by this English caricaturist. They are exhibited on the walls where were shown last year the etchings of James Ensor the great Flemish artist of English descent, who has sometimes justly been compared with Rowlandson.

The fifth exhibition of the "Peintres graveurs indépendants" at the Galerie Barbazanges is remarkable. Over the group presides Laboureur, master of the pure burin, whose conceptions are never lacking in grace and spirit. Also to be mentioned among the foremost things in the exhibition are the admirable landscape etchings of Dunoyer de Segonzac and those of Leopold Levy. The vigorous classicism of the former contrasts with the rather romantic passion of the second. Also remarkable are Coubine, Boussingault, Goerg, Luc Albert Moreau, Marie Laurencin, Verge-Sarrat. An exhibition of modern books completes this interesting show, which is conceived in the best taste. The "Peintres graveurs" are not only virtuosos, as are many of their confrères at the Galerie Simonson who exhibit with the group of "le gravure originale en noir," they are artists and creators as well.

The gallery Bernheim-Jeune has an exhibition of fifty works by Renoir, chosen from among the nudes, the flowers and the child portraits. In all of these the painter expresses the grace and freshness of the physical world. We must also admire his power, for Renoir is not only the most subtle colorist of

(Continued on page 11)

EXHIBITIONS IN NEW YORK

EDOUARD KANN
MINIATURES

Wildenstein Galleries

The golden period of miniature painting is well illustrated in the Edouard Kann collection by a variety of examples which reveal differences in spirit between the French, German, Flemish and Italian schools. A few Persian miniatures, the majority of them illuminated pages from the Koran, offer provocative analogies between the conceptions of the Eastern and the Western mind. There are two particularly important miniatures around which the collection was built up. The first of these "The Triumph of the Blessed Virgin," dating from the late XIVth century, is an initial from a book of antiphons, attributed to Sozzo Tagliacci and Simone Martini. It is especially notable for the exquisite painting of the kneeling angels in the foreground. The second is a Pentecost composition, a page from a mid-XVth century book of graduals, attributed to Belbello da Pavia. The coloring and rhythms are rich and full; the border with its medallions of saints are of particular interest. We found a few of the earlier specimens even more humanly delightful than these two star specimens. A German XIIIth century psalter page, depicting the Nativity is charming in its naivete and freshness of color; a French XIIIth century initial from a book of antiphons, attributed to Raoulet of Orleans is notable for the fine Gothic severity of the figures. An Italian XIVth century manuscript of the Decree of Gratian has something of the same treatment of the figure, while the writing is extremely beautiful. The most charming thing in the Flemish group is a XVth century page from a book of the Gospels with a delightful landscape of castles, hills and dreamy trees. Remarkable for their expressive portraiture are a series of initials with representations of the saints, Lombard work of the mid-XVth century. One or two specimens in the collection, florid and elaborate in composition, speak of the final decadence of the art.

THIRTY-FIFTH
ANNIVERSARY
EXHIBITION

Macbeth Galleries

A "retrospective and prospective" exhibition of American paintings is now on view at the Macbeth Galleries. It is held in celebration of the thirty-fifth anniversary of the Gallery and shows the work of some of the artists who first reached the public through the medium of Messrs. Macbeth. Work by several other men, all under forty, constitutes the "prospective" part of the exhibition.

In number the two groups are about evenly divided but, we believe, the interest will be greatest in the "retrospective" room. Although many of the pictures in this room were painted before the younger men had made the acquaintance of brushes and paint, these older works seem to have a more youthful spirit and are certainly more alive than those by the men of the coming generation of painters. The traditions which the older men followed were less worn a few years ago than they are today. Theodore Robinson's Sisleyesque landscape has, for example, a much closer connection with the Impressionist movement than Lawless' thin "January Afternoon," an echo of Twachtman's version of French Impressionism. There were, among the older men, many excellent painters. They established an American school, part Barbizon, part Impressionist, which, whatever it may have lacked in creative spirit, was distinguished for good craftsmanship. Such a school, however, does not seem to breed sturdy followers.

Among the older men, the work of a few who established their own traditions has been included, and it is the paintings of these men which gives animation to the show. Prendergast, Myers and Davies, once thought of as radicals, here rejoin their contemporaries and, without ostentation, win a bloodless victory.

J. ALDEN WEIR

Keppel Galleries

In the fifty-one etchings by J. Alden Weir, which have been printed by his daughter, Caroline Weir Ely, are many of great charm and amazing versatility. This is all the more remarkable as the artist only worked in this medium for seven years. Mrs. Ely states that her father's first teacher was Van Dyck, whose clear line and deep color first tempted him to lay aside the brush for the burin. "Dr. Robert Fulton Weir" suggests the "Lucas Vorstermans" which Mr. Weir had long owned and admired and other of the male portraits show the Flemish artist's influence. There is also a Whistlerian aroma to "On the Porch," the study of a small girl in a large hat, to the superlatively delicate and strong Standing Figure No. 1 and to some of the female heads, but here influences end. The artist is very much himself, but that self is strangely various. It is difficult to believe that the hand which did the already mentioned and not too much to be admired Standing Figure No. 1 is the same which executed the equally fine, but less original "E. B. W. Reading at a Table," with its wood-cut like technique and striking composition. "The Little Student" (Mr. Weir's subjects are less sentimental than their titles) is a delightfully conceived study of a straight haired little girl bending over a large table. Behind her is a window, set high in a velvety black wall, from which light slants down on her head and cheek. The landscapes are as diversified as the figure studies. There is a large Isle of Man group, one of the most attractive being Castle Rushen, with its stone quay, tall houses and black masted ships. Some of the landscapes lose out by over detail and delicacy and lack of perspective. "Arcurus" is, according to Mrs. Ely, done in the primitive way in which the old masters worked. It is decorative and the limbs of the nude youth are rendered in an admirably sculptural manner. "Sincerity, Purity and Devotion" is a less successful study of three heavy hipped nudes.

MARGARETT SARGENT

Kraushaar Galleries

Economy and restraint are very evidently the aesthetic watchwords of Miss Margaret Sargent. Her watercolors, in which elimination becomes a fine art, are nevertheless neither vague nor indecisive. "Three Figures" is both light and lovely and excellently characterized. In "Mother and Daughter" the girl, with her triangular face, long, narrow eyes and severe hair is particularly well done. In "Elephants," which is little more than an outline, wicked little red eyes are a-glitter in pale jade green. "The Quilt" is a charming gesture. "Petit Dejeuner" carries elimination to the nth degree. As an example of the art of exclusion it is well worth examination while aesthetically it is a delight. Everything essential is there: bed, breakfast tray, peignoir and window, and a delightful young woman, lying in bed, her arms above her head, with the sheets drawn up to her chin. The color scheme is pale purple and mauve, the whole thing done with a dream-like delicacy. The decorative panels in bas relief are more usual. "Bathers" is the most interesting, with its flying yellow figures against a natural colored background with an upper border of robin's egg blue.

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NICOLAS DE VADASZ

Anderson Galleries

The portraits of several exotic types lend sparkle and color to the exhibition room where Nicolas de Vadasz, painter to the late court of Austria-Hungary, is holding his exhibition. However, one's attention is more deeply engaged by the sensitive and thoughtful portrait of Mrs. G. H. McCall, one of the most interesting of the present showing. The artist has wisely focussed his interest upon the modelling of the face, which is turned slightly toward the side; while the simple treatment of the gown draws the eye upward to the delicate shadows of the throat. The dark blue background has been suggested by the color of the eyes. One of the most imposing portraits in the room is that of Hon. Justice Dowling, attired in his robes of office and seen against the sumptuous background of claret colored velvet. We are glad that Professor Vadasz has included in his exhibition a series of works in lighter vein which reveal an impish humor disbarred from portraiture. His "Mother and Daughter," with their blank, bored faces, speak eloquently against the prolongation of parental ties. "Danseuses," a pastel, is boldly done and chronicles vulgarity with a swift impudence of line and color. "Sunday Morning," an excellent caricature, is full of ironic laughter at the bored churchward journey of a very stylish old lady and gentleman. Among the water colors, "A Garden Party" has charm of color and movement. Among the famous personages included in the present exhibition are the Emperor Francis Joseph, Mlle. Yvonne Printemps, La Baronne Maccioro and Crown Prince Otto of Austria.

HENRY GOLDEN DEARTH
MARTHA WALTER

Milch Galleries

The present exhibition of paintings by the late Henry Golden Dearth includes the few works belonging to the Dearth estate. They represent the third and last period of the artist's work, in which the emphasis was upon the decorative effect in design, brilliant color and interesting technique. The still-lives with their exotic accessories, such as "The Bronze Buddha" and "Fragments" incorporate Mr. Dearth's Orientalia into his art. In "Pieta" there is an eastern cast to the very saints who support the stiff and wooden Christ. The landscapes vary from the delicate "Quarry Pool" and the conventional, rather colorless "Brittany Coast" to the brilliant, bright blue sea and painted ships of "Concarneau." The figure studies, "Ruth" and "The Fan" with their pastel coloring are less successful.

North Africa seems to be the Mecca of 1927 water colorists. The catalogue of Miss Martha Walter's exhibition is replete with Algerian street scenes and Arab cafes. Of the latter the two studies of the "Rose and Green Cafe" have, as the title suggests, an attractive color combination, as has the "Cafe in the Blue Arcade." "Arab Card Game" is a strong grouping of five figures in a dark interior. "Spanish Balcony at May Dance" presents an artificial, puppet-like trio, colorful Marionettes minus the wires. Finest by far is the "Balcony of Music Hall in Spain." In grouping, color, (magenta and blue) verve, this party of beshawled girls and tall hatted men possesses just that impromptu, unpremeditated air which is always delightful, and in watercolor particularly felicitous.

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BENJAMIN CRATZ

Babcock Galleries

Mr. Cratz is another of our romanticists who has turned to France, Spain and Italy for inspiration. He gives us his impressions of Cottages in Picardy, Byways in Spain, and the Harbor of Tangier—colorful transcripts of reality that will always appeal to many of our painters and many of our patrons of art. In his landscapes of the French countryside and his "Market in Brittany" Mr. Cratz achieves more than in the ambitious "Alhambra," which gives exquisite opportunity for one of those vistas over a far-flung valley which the Flemish painters loved. Mr. Cratz ignores the opportunity. "Path to the Sea," a pure landscape, has a peaceful simplicity after so many canvases well supplied with castles, fountains and picturesque bridges. The same holds true of the two marines, "Surf in Moonlight" and "Half Tide," of which the latter has the greater force.

CLO HADE

Wildenstein Galleries

Clo Hade, otherwise the Baroness Doblhoff, is one of the earliest to show those flower panels which annually announce to a skeptical art world that spring is not far behind. Arriving at the exhibition before the catalog, we were unfortunately handicapped in learning the name of a certain orchid, which inspired the Baroness with one of her most charming paintings, Japanese in its delicacy of arrangement. On the other hand, a profusion of very large and expensive chrysanthemums has inspired the Baroness to do her worst. The average of the exhibition lies in between these two extremes. Among the canvases which are most successful are a rose plant in a white jar with Chinese porcelain birds standing at the base; purple orchids in a carved vase seen against a mosaic background and a still life of mignonettes and lemons set in an open window looking upon a tropical sea. The color of the latter is very effective. We have a feeling that perhaps the Baroness is a little too botanical in her attitude, and that were she to dispense with models and let her very evident love of flowers be her sole inspiration, her canvases might tell us more imaginative things about flowers.

L. AND R. BRAILOVSKY
Anderson Galleries

The paintings by Leonid Brailovsky and his wife are, like most Russian (Continued on page 11)

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SAN DIEGO SHOWS RAPID GROWTH

(Continued from page 1)

organized in the name of one of the leading American painters of flowers in still-life, who died about a year ago.

Among the important acquisitions two of the outstanding gifts surely deserve special mention. Soon after the Gallery was opened anonymous donors most thoughtfully and generously gave the glorious Gobelin Tapestry, dated about 1680 to 1690, woven in Paris on the Gobelin looms. This tapestry, about eleven by eighteen feet in size, is one of the finest examples from the hey-day of the Gobelin manufacture. It is woven of silk and wool in colors that are practically as bright today as when first created. The scene represents the French officers of Louis XIV plundering the city of Pfalz, according to the design of Franz Anton van der Meulen. This is one of a series of six, commissioned by Louis XIV, which picture the exploits of that king.

Another great gift consists of eleven masterful paintings; among them: "The Italian Procession," by John Sloan; "The Coronation of the Virgin," a great altarpiece by Gaspard de Crayer, a Flemish associate of Rubens; "The Girl with a Pet Dog," by Nicholas Maes, an important associate of Rembrandt in Holland; "Louis XVth and Madame de Bourbon Conti," by Jean-Marc Nattier and "The Silent Pool," by Gustave Courbet, the two latter French paintings of great significance and surpassing beauty. Three others were Spanish paintings: "The Sailors of Ondarroa," by Ramon de Zubiaurre; "My Cousin, Antonia," by Ignacio Zuloaga—modern pictures by two of the leaders today in Spain—and the "Saint Francis of Assisi," by El Greco, first among the XVIIth century Spanish artists and first of the modern painters.

It became apparent early in the life of the gallery that the permanent collection would emphasize the important Spanish art and contemporary American art, especially painting. This fortunately coincided with a program for

acquisitions which was presented and favorably passed upon by the Board of Directors at their last meeting. In accordance with it, these two great arts will be developed. The plan is quite comprehensive and complete; it insists that the one principal, determining factor in choosing acquisitions be "aesthetic quality."

The Fine Arts Society itself last year purchased twenty-three art objects. The following are among the most outstanding: The "Falls in Winter," by Ernest Lawson, a picture which won the gold medal in the National Arts Club in 1925 and "Late Afternoon, Giverny," by Guy Rose, purchased by popular subscription. Also in accordance with established policies, the Spanish Basque theme, "The Grandparents," from the brush of Valentin de Zubiaurre, came into the permanent collection.

The marble portrait bust of Miss Ellen Browning Scripps carved by S. Cartaino Scarpitta won the \$500 Purchase Prize in the First Southern California Exhibition, and therefore automatically stays in the gallery. For an example of the Spanish, the Fine Arts Society chose a most precious and lovely alabaster relief of a Saint in a niche by Gil de Siloe, the great Spanish leader in XVth century Castile.

One of the most significant additions of all was the Mestrovic group. The Society purchased that beautiful marble relief "The Mother and Child" which he carved in 1923, recalling an early Michelangelo in its sense of form and monumentality, but quite as rhythmic and fine in design as any of Michelangelo's developed work. The Society also purchased the Mestrovic lithograph "Christ Preaching on the Mount," receiving from the artist himself, as a gift, one of his great drawings, "Aspiration."

Considering the fact that the Gallery has been open but a year, the many gifts from organizations and individuals are no less than thrilling. In addition to those mentioned, the following are some of the most important: the Wednesday Club of San Diego, a most enterprising woman's organization, presented "The Port of Auray," by Maxime Maufra and "Bernadita," by Robert Henri, paintings of great interest and life. These were given following a course of lectures for the Wednesday Club members in the Fine Arts Gallery on Great Paintings and Prints. The Delphian Club gave a

very fine and attractively colorful Spanish XVth century enamel "The Kiss of Judas." Mr. and Mrs. Erskine J. Campbell presented three American pictures by Maurice Braun, Oscar Berninghaus and E. Irving Couse, while Madam Schumann-Heink gave a large group of objects, including several paintings, one of which is of her own children, painted by Pauline Palmer. Miss Elizabeth Johnson contributed Elihu Vedder's wash drawing, "Medusa"; while the San Diego Club gave Charles W. Eaton's "San Giorgio Maggiore." This picture is doubly interesting from the fact that it was the first picture bought (originally purchased twenty years ago) to establish a permanent collection of art for the city of San Diego. Now the University Woman's Club have established a department of prints and drawings and as a nucleus have given Howard Giles' drawing "Dancer No. III," plastic and dynamic in composition; an etching "Manolas," by Ignacio Zuloaga and the "Anne, 1923," lithograph by George W. Bellows.

Mr. George D. Pratt of Glencove, Long Island, gave 28 panels, Coptic fabrics, dating from the IIIrd to the VIIIth century. These have been very interesting to the young artist and designer. Mr. Pratt has just given a fine Chinese ma-kemono landscape, over twenty-nine feet in length, apparently dating from the Sung period.

Of course there have been exhibitions filling the gallery ever since the opening a year ago. The gallery has tried to show both the old and the modern work and examples by both the best known and the unknown, but deserving, young creators. In addition to establishing an annual exhibition of Southern California art, work by at least some members of the Art Guild has been shown each month. This Art Guild is a club, principally of local artists, all of whom are members of the Fine Arts Society.

Among the exhibitions, some seem to have brought much more response than others. The collection of sculpture and graphic work by Ivan Mestrovic in the inaugural show proved to be so. Another was the small but most stunning group of paintings by the two brothers de Zubiaurre, of Basque Spain. The third, a very choice collection of Old Masters included Tintoretto, Cranach, Frans Hals and Rembrandt. These pic-

(Continued on page 11)



"ANTONIA" By IGNACIO ZULOAGA
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SAN DIEGO SHOWS RAPID GROWTH

(Continued from page 10)

tures were from the Van Diemen Gallery. One, a decorative pastoral theme by Huet was locally purchased. The First Southern California exhibition was most attractive. Not only were seven prizes awarded, which amounted to the sum of \$835 in money, but about one thousand dollars worth of the pictures were also acquired by the University Club for their permanent collection.

The attendance has been no less than thrilling. During the 262 days, or part days in which the gallery was open in 1926, 140,727 persons made visits. This means an average daily attendance of 533. During March the average attendance each day was 1,076. Several Sundays there were over 2,500 a day; on March 7th, within three hours, 2,804 visited the gallery.

The interest in art is noticeably greater in several respects throughout the county of San Diego. The activities of the county clubs with the leadership of Mrs. Maurice Braun, have been splendid. Each month a number of these organizations has visited the private galleries of the late John W. Mitchell in Coronado and in addition a proportion of them has also come to the Fine Arts Gallery in San Diego. The splendid way in which the children have responded, even from far outlying regions is suggested by the county days. The exhibition of their art work will be shown this spring with a view to demonstrating the big lines of progress which is being made in the schools, and in the second place, to prove how beautiful a carefully selected collection may be made to appear. The color design class being conducted by Rudolph Schaeffer has been much more successful than one could dare to hope. There are three times as many students as had been anticipated. A number of purchases of objects of art for city homes, the increasing number of artists and art students settling here, a renewed interest in the art of photography and the installation of groups of paintings in hotels, theatres and clubs—such facts point to a natural art life for San Diego. Most hopeful is the evident concern of the leading citizens of this city to make this region just as beautiful as possible, whatever the outcome of the vote on the Nolen plan for "The City Beautiful."

PARIS

(Continued from page 8)

the French Impressionist school, he is also the strongest and the richest. Often he escapes from Impressionism to join the classicists. In this connection, his double portrait of Mlle. Cahen of Antwerp is very significant. It recalls cer-

tain child portraits by Van Dyck. We must also do justice to his female nudes, a trifle opulent in form but having that vibrant luminosity characteristic of Renoir's work at the end of his career. The Luxembourg has lent to the exhibition the last important work of the master. It is radiant, vigorous and admirably youthful. It is to be hoped that as a result of this exhibition the painting will find a worthy place in the Luxembourg. For the "Reclining Nymphs" has not been hung in the second row in the present exhibition.

The Granoff Gallery is exhibiting the curious "imaginative" paintings of Georg Bouche. This solitary artist held in high esteem by several connoisseurs, appears at the present moment as epigonus of Carriere and of Dunoyer de Segonzac. He has something of the sensibility, the intellect and the monochrome quality of the former and in addition, the rich material and emotion of the latter. Certain still lifes of Bouche, richer in color than the imaginative paintings, more distinguished and more subtle, approach the tender harmonies of Pierre Laprade, a delicate and vibrant painter of whose work the Granoff Gallery is presenting a fine new selection.

At John Levy's, who does not put on many exhibitions of contemporary painters, Leopold Pascal is showing views of Montmartre, solid still lifes and figures of children, all vigorously executed with the palette knife, but without harshness and carried out in a color gamut where silver grays are predominant. At the Briant-Robert galleries Leon Parent is showing his well-constructed landscapes. His rendition of underbrush has no dryness, stiffness or opacity; the views of Paris have sincere sentiment and are melancholy without being romantic.

In its session of March 7th, under the presidency of M. Raymond Koechlin, the National Museums' Council, has accepted the proposal of M. Salomon Reinach, curator of the Museum of National Antiquities of St. Germain, and voted for the acquisition of the collection found by the excavations of the Grotte Isturitz, near Bayonne. This collection comprises some one hundred works of art of different civilizations from the end of the quaternary epoch. Some thirty of these are among the finest which have yet been found in the paleolithic layers: part of an arrow with round cat-shaped boss, a bison truncated at the shoulder blade and very conventionalized, the head of a bear and a horse carved from standstone, engravings upon bone, reindeer hoofs and stoneware. The cave of Isturitz, occupied almost continuously during all this period, is one of the very rare caves where the whole of this civilization whose art was so remarkable is represented by a complete series of archaeological layers, disposed in tiers.—PAUL FIERENS, Paris, March 15th.

EXHIBITIONS

(Continued from page 9)

painting of today, rich in decorative motives that derive both from the romantic past of Russia and from the Byzantine color and forms that still live in the architecture and costumes of her people. Leonid Brailovsky, being an architect, has in even his most fanciful canvases a certain solidity and exactness of form that is present even when the great cathedrals, palaces and cloisters form no part of his theme. His rich sense of color and decorative detail, found in such canvases as "The Fair," "The State Ball" and "The Hunt," is perhaps partially indebted to his period of work as stage decorator for the Moscow Imperial Opera, and his similar post at the Royal Theatre in Belgrade. Mrs. Brailovsky, who collaborates with him, has made a name for herself in the decorative arts as a connoisseur of Russian peasant works, embroideries, carvings, etc.

EDWARD MORAN

Ainslie Galleries

Mr. Moran's series of thirteen historical marine paintings represent as many epochs in the maritime history of America. The time span is from the landing of Lief Erickson in 1001 to the return of Admiral Dewey in 1899. In each picture the localities, the ships, the armaments, the personages, the costumes, the weapons and all the incidents connected with each epoch are minutely and correctly represented, Mr. Moran having given fifteen years to their study and execution. It is to be regretted that the artist is not as inspired in execution as he is diligent in research. There is an equal lack of anachronisms and artistic ability. The pictures which were completed in 1899, are definitely "dated," an all too-typical example of the art of the Gay Nineties, when composition was often a humble hand-maiden to subject matter. The midnight mass on the Mississippi over the body of the unfortunate de Soto is a lurid, the embarkation of the Pilgrims, a sentimental affair. The burning of the frigate Philadelphia is similar in subject to the "Fighting Temeraire," but there the similarity ends. We wish Mr. Moran's art were as epic as his subjects.

GEORGINA KLITGAARD
ARTHUR CONRAD LE DUC
Whitney Studio Club

Different as is the work of Mrs. Klitgaard and Mr. Le Duc, the influence of Cézanne on both is only too apparent. Mrs. Klitgaard's canvases vary from the very Victorian little "White Rose" to the large landscapes which are mildly modern in feeling and treatment. She paints in a clear, calm, detailed manner,

which has, in many cases, a cold, unatmospheric effect. Landscape Number 6, has the overcrowded appearance of an arboretum with its profusion of decorative trees, but "Early Spring," in spite of its detail of white houses and dark red barns sprawled over bare brown hills, has order and atmosphere. Although the old trees in the background and the young ones in the orderly orchard lift bare, black branches to a stormy sky, there is the smell of spring in the air. But the coloring of "Indian Summer," in which young green triumphs over russet, seems rather curious.

If Mrs. Klitgaard's skies are stormy, Mr. Le Duc's entire exhibition is more so. The general effect of the seventeen canvases is of a chaotic and confused underworld to which the light of day has never penetrated. The figure studies are less agitated. The Hudson, a more moderate landscape, but the juxtaposition of so much dark and juicy pigment, together with the turbulent treatment is upsetting, to say the least.

LITHOGRAPHS BY THE MODERNS

Our Gallery

There are few high spots in the exhibition of lithographs at Our Gallery. Walt Kuhn is given the lion's share of advertising and a room to himself. He has several very sketchy character sketches, "Horse Traders," "Americans," etc., and an attractive head of a girl done on reddish brown paper. Mr. Kuhn gets some novel effects by his use of odd materials, but his efforts fall short of real originality. Far more striking in their less obvious attempt to startle are

two lithographs by Ernest Fiene. The one, "Winter," is a study of snow, bare trees and half frozen creek, struck by broad beams of light slanting down from a dull, snow-filled sky. "Dyckman St. Church," on a still, snowy night has the quality of a German movie. Here is decorative distortion and that illusive element, atmosphere. Down this street Dr. Caligari has walked and Mr. Fiene is as indebted to Max Reinhardt as the directors of "Metropolis." George Bidle has three swarthy Harlem graces and among other odd animals, two well done buffaloes. Kuniyoshi exhibits two half nude females, a still-life, a cow with acute extremities and a boy with enlarged glands. Mr. Walkowitz is also indebted to Mr. Reinhardt for his "New York of the Future," and Mr. Hart to the Sesqui-Centennial for the bronze medal awarded his "Springtime in New Orleans," which, in every way, meets the rigid Sesqui requirements.

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FLORENCE—The ancient Church of San Vittore in Chiusi, one of the finest masterpieces of Romanic architecture in Italy has just been restored. The modern roof having been removed and the original and unusual covering in stone tiles having been copied and set in place, the church, which stands in a striking position, has assumed all its antique splendor, with its harmonious design, its columned front and its beautiful little octagonal cupola.—K.R.S.

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AUCTION REPORTS

INNESS PAINTINGS AND WATER-COLORS

A collection of oil paintings and water-colors by George Inness, the collection of Mrs. J. Scott Hartley, were sold on March 24th, at the American Art Association, bringing a grand total of \$64,915.00. Complete returns of the sale are as follows:

WATER-COLORS

1—New Medford, size 4 x 6½ inches; R. T. Harvers	\$60
2—Twilight Sky, size 4½ x 9½ inches; Mrs. G. Glenn	40
3—Impression of Venice, size 5 x 9 inches; A. B. Davies	100
4—The Lagoon, Venice, size 5¼ x 10 inches; A. Katzinger	100
5—Across the Campagna, size 6¼ x 10 inches; Chelsea	180
6—Italian Doorway, size 8¼ x 6¼ inches; A. Katzinger	110
7—Near Cadore, size 7½ x 10½ inches; Miss L. M. Taggart	400
8—Milton-on-the-Hudson, size 7¼ x 10½ inches; R. T. Harvers	310
9—June, size 6¼ x 12½ inches; R. T. Harvers	200
10—Olive Trees at Tivoli, size 6¼ x 11¼ inches; Ferargil Galleries	450
11—Near Tivoli, size 8¼ x 10¼ inches; Ferargil Galleries	280

12—Country Road, Italian Tyrol, size 7¼ x 11¼ inches; R. C. Vose	325
13—Near Castello, size 10 x 7¼ inches; Mrs. E. Martin	210
14—Near Durham, Conn., size 7¼ x 10½ inches; Thomas Cochran	460
15—The Olive Orchard, size 7½ x 10 inches; R. T. Harvers	160
16—Barberini, Italy, size 6¼ x 11¼ inches; Mrs. E. Martin	270
17—The Dolomites, size 8¼ x 11½ inches; P. L. Goodwin	300
18—Near Perugia, size 11½ x 9¼ inches; R. T. Harvers	375
19—The Italian Hills, size 7½ x 11 inches; R. T. Harvers	375
20—Italian Tyrol, size 7¼ x 12 inches; H. D. Masu	500
21—An Upland Village in the Italian Tyrol, size 8¼ x 11¼ inches; P. Forester	175
22—Tyrolean Alps, size 8¼ x 11¼ inches; R. C. Vose	325
23—Niagara, size 10¼ x 14¼ inches; B. S. Prentiss	800
24—Early Spring, Montclair, size 9¼ x 13¼ inches; R. T. Harvers	175
25—Albano, Italy, size 12¼ x 9¼ inches; Mr. McMahon	200
26—S. Giorgio, Venice, 10 x 13¼ inches; A. M. Newton	300
27—Stone Pines, size 10¼ x 15¼ inches; Ferargil Galleries	375
28—Old Apple Trees, size 9¼ x 12¼ inches; B. S. Prentiss	1,075
29—The Old Roman Road, size 9 x 14 inches; B. S. Prentiss	275
30—Mountain Road, size 10¼ x 14¼ inches; A. M. Todd	250
31—The Woodland Bank, Hastings, charcoal drawing, size 10¼ x 14½ inches; R. C. Vose	225
32—The Gorge, water-color, size 13¼ x 10 inches; Ferargil Galleries	375
33—A Brook in the Catskills, water-color, size 10 x 14 inches; F. Spieckerman	700
34—Milton, N. Y., charcoal drawing with wash, size 11¼ x 17¼ inches; B. S. Prentiss	1,075
35—The River Bank, water-color, size 13¼ x 19¼ inches; M. Knoedler and Co.	750
36—A June Afternoon, water-color, size 12¼ x 19¼ inches; I. W. Drummond	800
37—Landscape with River and Trees, water-color, size 13¼ x 19 inches; A. M. Todd	800
38—The Turkey, water-color, size 19 x 13 inches; Ferargil Galleries	350
39—Upper Reaches of the River; water-color, size 10½ x 14½ inches; A. V. Stout	500
40—The Trout Stream, water-color, size 13 x 19 inches; B. S. Prentiss	375

OIL PAINTINGS

41—In the Pasture, board, size 5¼ x 8½ inches; R. T. Harvers	\$180
42—Afterglow, board, size 6¼ x 8¼ inches; R. C. Vose	220
43—A Summer Afternoon, board, size 9¼ x 12¼ inches; A. M. Todd	320
44—Catskill Mountains, board, size 7 x 12 inches; Dr. E. B. Stearns	120
45—The Log, board, 12½ x 12¼ inches; John Levy Galleries	240
46—Autumn Trees, size 10½ x 8½ inches; H. D. Masu	320
47—The Red Oak, Academy board, 9 x 14 inches; A. A. Tilney	200
48—Rome, the Appian Way, 12 x 9 inches; W. C. Findlay	200
49—The Rock, 10 x 14 inches; R. C. Vose	330
50—Etretat, Normandy, board, size 12 x 17¼ inches; John Levy Galleries	370
51—In the Meadow, size 12¼ x 19 inches; A. M. Todd	700
52—Edge of the Woods, Academy board, size 13 x 18½ inches; R. T. Harvers	450
53—Old Age and Youth, Academy board, size 18 x 24 inches; Mrs. M. Hildrette	750
54—Alexandria Bay, Academy board, size 16 x 24 inches; D. Warfield	1,525
55—Tarpon Springs, Florida, Academy board, size 18¼ x 24¼ inches; Miss L. M. Taggart	575
56—Milton-on-the-Hudson, panel, size 17½ x 16¼ inches; Ferargil	2,100
57—The Shawangunk Mountains, N. Y., size 18 x 26 inches; John Levy	475
58—The Roman Campagna, size 12½ x 25½ inches; Thomas Cochran	1,000
59—Autumn Evening, Academy board, size 18 x 24¼ inches; Ray Hopper, Agt.	1,600
60—White Turkeys, panel, size 16 x 24 inches; W. C. Findlay	375
61—See-Saw, size 15 x 26 inches; H. E. Russell, Agt.	1,800

(Continued on page 13)

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NEW YORK

AUCTION REPORTS

(Continued from page 12)

- 62—Springtime, panel, 20 x 30 inches; B. S. Prentiss..... 4,000
 63—Twilight Pool, size 20 x 30 inches; John Levy Galleries..... 525
 64—The Brook, size 22 x 28 inches; A. M. Todd..... 750
 65—Apple Trees, Milton, N. Y., size 20 x 30 inches; W. C. Findlay.... 450
 66—Sunset through the Trees, panel, size 18 x 24 inches; John Levy Galleries 825
 67—Green Marshes, size 20 x 30 inches; W. C. Findlay..... 550
 68—The Boundary Line, size 24 x 36 inches; R. C. Vose..... 1,250
 69—Landscape, Montclair, size 24 x 30 inches; Miss L. M. Taggart..... 1,500
 70—Washing Day near Perugia, panel, size 17½ x 15 inches; B. S. Prentiss 1,450
 71—Niagara, size 17 x 25 inches; A. M. Todd..... 1,500
 72—On the Farm, Milton, N. Y., size 17 x 24 inches; A. M. Todd..... 1,175
 73—Interior of a Wood, size 25 x 30 inches; Mrs. E. Martin..... 1,550
 74—The Coming Storm, size 27½ x 42 inches; Thomas Cochran..... 6,500
 75—The Orchard, Milton, N. Y., size 30 x 34½ inches; John Levy Gall. 1,025
 76—The First Roundhouse of the D. L. and W. R. R. at Scranton, size 34 x 50 inches; Schultheis Galleries 2,700
 77—The Mill Stream, Montclair, N. J., size 30 x 45 inches; Seaman, Agt. 4,400
 78—The Old Barn, Montclair, N. J., 30 x 45 inches; Rudert, Agt. 4,200
 79—The End of an Autumn Day, 32 x 42 inches; W. C. Findlay..... 1,550

STOKOWSKI-GETZ ORIENTAL ART

American Art Association—The collection of Orientalia, including semi-precious stones, porcelains, potteries, enamels and furniture, the property of Mrs. Leopold Stokowski and Mr. Edward G. Getz was sold on March 24th and 25th, bringing a grand total of \$33,796.00. Important items and their purchasers follow:

- 109—Two greenish clair-de-lune bottles Yung-Cheng; Frank Partridge..... \$380
 344—Rose quartz vase with cover; Mrs. A. E. Norman..... 545
 345—Remarkable rock crystal ewer; Andrew Pope..... 300
 346—Pair jade bird statuettes; Leo Elwyn 300
 382—Small apple green cabinet jar, K'ang-hsi; Sumner Healy..... 800
 480—Pair jade flowers in cloisonné jardinières with wooden stands; Andrew Pope..... 700
 485—Bronze war drum, Han period; Charles W. Wentworth..... 1,000
 493—Imperial lacquer throne screen, Ch'ien-lung; Andrew Pope..... 1,300

COLLECTION OF FREDERICK ROSE

English furniture, textiles, and objects of art, the collection of Frederick Rose and Co., was sold at the American Art Association on March 26th, bringing a grand total of \$23,492.50. Important items and their purchasers follow:

- 211—Inlaid walnut chest-on-chest, English, early XVIIIth century; John B. Clark..... \$400
 212—Pair cuivre doré candelabra with carved and gilded pedestals, signed Thomire à Paris; Lans..... 540

- 235—Flemish verdure tapestry panel, early XVIIIth century, size 7 feet 10 inches by 4 feet 9 inches; J. H. Court..... 300
 236—Flemish verdure tapestry, early XVIIIth century, size 8 feet 10 inches by 13 feet 9 inches; S. E. Taylor..... 1,100
 237—Flemish verdure tapestry, early XVIIIth century, size 8 feet 5 inches by 10 feet 3 inches; S. E. Taylor..... 900

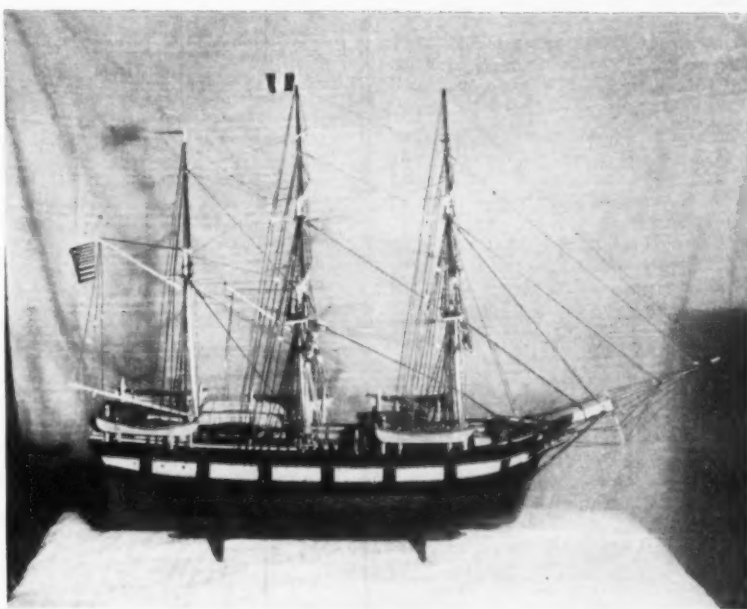
BRAISLIN AMERICAN LIBRARY

The American library of Dr. William C. Braislin was sold at the Anderson Galleries on March 21st and 22nd, bringing a grand total for Part I. of the sale of \$24,040. Important items and their purchasers follow:

- 370—Champlain, Samuel de. Les Voyages de la Nouvelle France, etc., Paris: Claude Collet, 1632; Mr. A. A. Furman..... 570
 572—Dawson, T. F. and Skiff, J. F. V. The Ute War, Denver, 1879; Rosenbach Co. 345
 602—Disturnell, J. The Emigrant's Guide to New Mexico, California, and Oregon, New York: J. Disturnell, 1849; Rosenbach Co. 350
 623—Donck, Adrien van der. Beschryvinge van Nieuw Nederland, Aemsteldam: Evert Nieuwenhof, 1656; Order..... 700

- 651—Eastburn, Robert. A Faithful Narrative of the many Dangers and Sufferings of Robert Eastburn, during his late Captivity among the Indians: Philadelphia, printed by William Dunlap, 1758; Rosenbach Co. 400
 653—Eastin, I. J. Emigrant's Guide to Pike's Peak: Leavenworth City, Kansas Territory, March 1, 1859; Order..... 525
 880—Hakluyt Society Publications. Together 142 vols., 8vo., London: Hakluyt, 1847-1919. A fine collection of these scarce and important publications, many of the volumes being long out of print; Mr. Walter M. Hill..... 725
 921—Hastings, Lansford W. The Emigrant's Guide to Oregon and California, Cincinnati: George Conclin, 1845; Mr. J. C. Warren..... 410
 1030—James, Gen. Thomas. Three Years among the Indians and Mexicans. Waterloo, Ill.: Printed at the office of the "War Eagle," 1846; Rosenbach Co. 500
 1058—Johnson, Overton and Winter, W. H. Route across the Rocky Mountains. Fine copy of one of the rarest and most important narratives of overland expeditions. Published at Lafayette, Ind.: John B. Semans, 1846; Mr. J. C. Warren.. 550

(Continued on page 14)

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AUCTION REPORTS

(Continued from page 13)

BRITAIN, SPANISH AND ITALIAN FURNISHINGS

A collection of furniture, textiles, paintings, wood carvings and wrought iron, from "The Castle," Greenwich, Connecticut, was sold on March 23rd and 24th at the Anderson Galleries, bringing a grand total of \$21,781.00. Important items and their purchasers follow:

- 71—Gold and silk embroidered half chasuble with green velvet ground; Italian, late XVth century; Mr. J. G. Reid..... \$500
- 72—Silk embroidered and brocaded half chasuble, Spanish, XVth century; Miss H. Counihan, Agent..... 550
- 154—Carved, polychromed and gilded altar cupboard, Spanish XVIIth century; Mr. J. G. Reid..... 350
- 160—Kermanshah rug, size 10 feet 6 inches x 8 feet 1 inch; Costikyan and Co..... 230
- 315—Yellow and gold silk brocade dalmatica, Spanish XVIIth century; Mr. J. A. Crosby..... 810
- 328—Important needle painted and embroidered purple velvet cope, Italian XVth century; Mr. J. A. Crosby..... 800
- 330—Two Renaissance embroidered crimson velvet altar panels, Genoese, XVth century; Miss H. Counihan, Agent..... 475
- 342—Renaissance tapestry, Italian, late XVth century, Ulysses asking aid of Circe; size, 10 feet 6 inches x 12 feet 5 inches; Mr. H. Kervorkian..... 875
- 343—Spanish crimson velvet cope with fine early XVth century gold and silver embroidery; Mr. J. A. Crosby..... 700
- 404—Pair of Renaissance walnut and tapestry armchairs, Italian, XVth century; Mrs. E. Bendheim..... 950
- 430—Ligurian Renaissance walnut cabinet; Mr. R. A. Hellwig..... 225

HENRY SYMONS CLOCK COLLECTION

A collection of English, German, French, long-case, bracket and table clocks, the property of Henry Symons, was sold at the Anderson Galleries on March 25th, bringing a grand total of \$61,027.50. Important items and their purchasers follow:

- 14—Astronomical clock by Richard Wallis, English, circa 1740; Mr. W. F. Cooper..... \$1,000
- 20—Month striking clock by Dan Quare, London, circa 1720; Mr. Herbert Cescinsky..... 1,200
- 22—Eight-day striking clock, "The Tom-pion Londini Fecit," circa 1705; Mr. Herbert Cescinsky..... 1,700
- 23—Month three-train striking and musical clock by Claudius du Chesne, London, circa 1715; Mr. Herbert Cescinsky..... 3,200
- 26—Astronomical clock, "B. Urgesio. Doctore et Bertolla Limatore. Annan. Jens (Jena) 1656"; Mr. L. M. Adrian..... 1,650
- 35—Eight-day, three-train, quarter-chiming and repeating bracket clock by Quare, London, circa 1730; Mr. W. F. Cooper..... 3,250
- 42—Eight-day clock presented to George III by the Duke (Electors?) of Saxony, Eardley Norton, London, maker, circa 1780; Mr. Victor L'Hote..... 1,050
- 45—Eight-day astronomical clock by Samuel Watson, London, circa 1692; Mr. Herbert Cescinsky..... 1,350
- 46—Four-train, striking, chiming and musical bracket clock, "Claudius du Chesne Londini Fecit," English, circa 1710; Mr. Herbert Cescinsky..... 1,350
- 49—Fourteen-day clock by Parkinson and Frodsham, London, circa 1820; Mr. R. W. Lehne..... 1,100
- 94—Fine gilt brass table clock, by an unknown maker, Augsburg, mid-XVIIth century; Mr. L. M. Adrian..... 1,000
- 95—Chased and gilt brass table clock in form of a square tower, by a fine unknown maker, Augsburg, late XVIIth century; Mr. L. M. Adrian..... 1,800
- 96—Important pedestal clock, "Johannes Schneider Augustae," Augsburg, circa 1620; Order..... 4,100
- 112—Jewelled musical box, French, late XVIIIth century; Mr. David S. Cowen..... 1,200
- 113—Gold and jewelled musical double box, French, late XVIIIth century; Mr. David S. Cowen..... 1,100
- 137—Gold nécessaire in form of a miniature cabinet, English, early XVIIIth century; Mr. David S. Cowen..... 1,200
- 140—Châtelaine quarter-repeating watch, French, circa 1765; Mr. A. L. Sheridan..... 1,200
- 141—Quarter-repeating châtelaine watch by "Dani de St. Len," London, French, circa 1760; Mr. A. L. Sheridan..... 1,150

FENWICK, VANDERSTEGEN OLD ENGLISH FURNITURE

A collection of old English furniture, porcelain and a Georgian doll's house was sold at Christie's on March 10th, bringing a grand total of \$9,889.86. Important items and their purchasers follow:

- 16—A pair on Chinese Mazarin-blue jars and covers, 23½ in. high; Kien-Lung; Semal Moens..... 105 0 0
- 23—A Candelabrum, Dresden, 19 in. high; M. Spero..... 94 0 0
- 32—Child's Chippendale mahogany arm chair; F. Partridge..... 110 5 0
- 41—Four Chippendale mahogany chairs; Benjamin..... 110 5 0
- 44—Six Chippendale mahogany chairs; Smith..... 162 15 0
- 45—Pair of Queen Anne walnut chairs; F. Partridge..... 304 10 0
- 46—Queen Anne walnut arm-chair; C. Partridge..... 168 0 0
- 53—Queen Anne walnut cabinet; Amor..... 157 10 0
- 56—Walnut cabinet; Mallett..... 183 15 0
- 65—Two panels of Elizabethan petit-point needlework; Benjamin..... 178 10 0
- 68—Chippendale mahogany arm-chair; S. Andrews..... 105 0 0
- 69—Six Chippendale mahogany chairs and an arm chair; Dunn..... 183 15 0
- 70—Chippendale mahogany commode; F. Partridge..... 110 5 0
- 72—Adam mahogany sideboard; Mallett..... 215 5 0
- 74—Louis XV library-table; Coureau..... 357 10 0
- 79—William III walnut table; Kent Gallery..... 152 5 0

- 84—Queen Anne walnut cabinet; Wilkinson..... 210 0 0
- 85—Panel of gros-point embroidery; Marshall..... 577 10 0
- 86—Pair of Chinese famille-verte dishes; Mallett..... 94 10 0
- 91—Suite of Chippendale mahogany furniture; Vincent..... 1,470 00 0
- 92—Georgian doll's house; Mortyn..... 126 0 0
- 121—Twelve Hepplewhite mahogany chairs; Beresford..... 199 10 0
- 130—Two mahogany Adam side-tables; F. Partridge..... 183 15 0
- 131—Carlton mahogany writing-table; M. Harris..... 273 0 0
- 150—Suite of Italian furniture; Maughan..... 157 10 0

RUSSIAN STATE JEWELS

A collection of XVIIIth century jewelry, including some of the Russian state jewels, was sold at Christie's on March 16th, bringing a grand total of £80,561.00. Important items and their purchasers follow:

- 31—A pair of diamond tassels; Mrs. Morgan..... £480
- 32—A pair of diamond tassels; Matthews..... 420
- 44—A pair of diamond bracelets; S. S. Phillips..... 3,400
- 45—A pair of diamond pendants; Barnett..... 2,500
- 46—A set of six diamond pavé buttons; Fournés..... 2,550
- 62—The Nuptial Crown, composed entirely of double rows of brilliants; Fournés..... 6,100
- 71—A diamond necklace, twenty-five stones; S. S. Phillips..... 2,700
- 75—An emerald and diamond clasp; S. H. Harris..... 820
- 91—A green jasper snuff-box; Levy..... 2,600
- 92—Forty-six shuttle shaped diamond slides; S. J. Phillips..... 1,150
- 94—An emerald and brilliant ornament; Fournés..... 4,300
- 95—A pearl and diamond ornament; Landsberg..... 680
- 96—A diamond flower spray ornament; Nyberg..... 580
- 100—A magnificent large oval brilliant; Fournés..... 11,800
- 108—A brooch, with diamond foliage pattern, superb emerald, oblong spinel and two sapphires; three large pearl drops; Burton..... 7,500
- 116—A diamond tiara, set with briolet and oval brilliants and a white sapphire; Amherst..... 4,400
- 117—A pearl and brilliant tiara; Norton..... 2,100
- 119—A court sword, hilt and guard entirely composed of diamonds; Curiel..... 1,700
- 120—A fan of tortoise shell and brilliants; G. Wall..... 800
- 121—A fan of mother-of-pearl, with rubies, sapphires and diamonds; Grant..... 900

LONDON

The studios are busy putting finishing touches to their contributions to the Royal Academy and speculation is rife as to what the harvest will be. The portrait of the Queen, by Richard Jack is likely to be appreciated by those who like what is called, "Straight" painting, and interest will naturally centre round the portraits of Bernard Shaw and Aldous Huxley, by John Collier. It is prophesied that there will be fewer portraits than usual this year, the reason given relating to events as distant as last spring, when the coal dispute and its attendant difficulties meant unwarmed studios and the consequent cancellation of sittings. Still, as the portrait painters seem to be quite the most flourishing of our artists at the present time, there is not great reason to predict any very severe dearth of their output.

Someone has fluttered the dovescotes of Nottingham by pronouncing four of the Boningtons in its Castle Museum to be fakes. These include a portrait of the artist himself, two seascapes and his "Meditation," the latter of which is stated to be a copy (and a poor one at that), of the picture in the Wallace collection. Bonington is one of the men who seem to be a favorite prey of the forger and there are so many proved fakes about it will not be altogether surprising if the surmise is correct. The self-portrait in particular is suspect, since its style is considerably more solid than that usual with Bonington, while the sea piece appears to bear marks of being from the brush of one of the contemporaries, who affected a similar style. Meanwhile it remains to be seen whether the pictures will be pronounced eligible for loan to the Centenary collection to be exhibited next year in connection with this painter. An expert committee is to sit in judgment.

At the same time there is a similar cry in respect of a still more recent artist's work, namely that of Whistler, whose pictures are being reproduced by the unscrupulous with a disconcerting frequency. Some of the fakes are unlikely to deceive those with even an elementary acquaintance with Whistler's methods, for not alone is the technique poor but the butterfly signature has been omitted in favor of the artist's name in works purporting to belong to a period when the former was in constant use. Walter Sickert, who knows as much about "The Master's" style as any one, has constituted himself arbiter on all matters relating to the authenticity of paintings purporting to be by him, and has even offered to pronounce without fee on any supposed Whistler (or its

photograph) which may be sent to him. Possibly Sickert feels particularly keenly on the matter of fakes, seeing that he himself has in his time been the forger's victim. It does not necessarily mean that a fake is in itself a worthless bit of work, for in some instances a good deal of competence has gone to the making. At one time, Paris was credited with being the headquarters of the most expert among the picture-forgers, but recent investigations seem to establish the fact that the home craftsman is likewise competing.

A picture in the window of the Tooth Galleries in Bond Street this week, created such an extraordinary illusion of brilliant sunshine upon snow, that all day folk were coming in to inquire whether or not the canvas was artificially lit from behind. On the contrary, it was merely a very characteristic example of the technique of the Russian painter Choultsé, who achieves amazing effects of light by the use of pure color in juxtaposition. He does not mix his colors but lays them on pure to produce striking, brilliant contrasts. I have been interested to learn that the Choultsé display has made picture-buyers of quite a number of individuals who have never before evinced the slightest inclination to acquire a work of art, but who have in this case been captivated by the sheer virtuosity. I note that Messrs. Tooth have adopted the sensible system of boldly printing prices against each item in the catalog. Would that more firms would follow suit.

There is a 'plaint' that the average English collector does not readily buy glass, and that America is swallowing up quite an unduly large proportion of the interesting pieces in the market. A great deal of old stained glass has gone across the water of late, never to return, for it is, we understand, being incorporated into buildings, both public and private.

Here are some notes on the galleries: Independent Gallery, Grafton Street, W.

This gallery is at present devoted to a show of the recent work of Jean Marchand, a painter who is rapidly being recognized over here for the fine quality both of his color and composition. The figure work is handled with a good sense of form, while the landscapes are distinguished by a delicate sense of values. The Agnew Galleries, 43 Old Bond Street, W.

The spring exhibition of watercolor drawings is as excellently chosen as are all the shows of this kind, which we are accustomed to find here. Indeed the galleries seem to have acquired from long association with Turner and De Wint, David Cox and Copley Fielding, something of the peace and calm of nature herself. The sixteen Turners range over nearly forty years of work and are interesting as representing the gradual development of his art. An important Cotman, "The Shepherd" has been bought for the National Gallery of Victoria, Melbourne. Some old master drawings include two studies by Leonardo Da Vinci, and some sketches by Watteau.

The Lefevre Galleries, King St., S. W. Rhythmic design and a rich sense of color distinguish the paintings of the French artist, Dufresne, whose talent lies in the direction of bold decorative treatment. Like so many of his school, he evinces clearly the influence of Cézanne in the earlier work, but is obviously passing out of this phase into something more individual, and considerably freer.—L. G. S.

ROTTERDAM

The Boymans museum has for a few months on display a remarkably fine series of engravings and woodcuts, mostly work from the XVth century. There are a rare series of hand-colored block prints from the middle of that century; also engravings by the Master of Zwolle, Schongauer, Israel van Meckenem, W. von Olmütz, the masters Gherardo and B. M. Some niello-prints by Perugini da Cesena are exhibited, also a complete set of 24 woodcuts representing the castles, which were taken and burned down by the Swabian League. This series was made by a South German artist in 1523. These prints belong to the munificent donation of Dr. A. J. Domela Nieuwenhuys, who in 1923 presented his collection of more than 3000 prints—a great many of which are of choicest quality—400 drawings, some old sculptures, fine Limoges enamels and other objects of art to the city of Rotterdam. The prints have been exhibited since then in groups and show the fine judgment and connoisseurship of the donor.—L. J. R.

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PHILADELPHIA

The new exhibition at the Art Alliance is one in which the methods of the illustrator are ably set forth. Ada Williamson has etched with great beauty many a picturesque place "down East," while in the same medium Herbert Pullinger has provided pictures for his own book, "Old Germantown." Another room is now devoted to a showing of watercolors and drawings by George Wright, president of the Society of Illustrators.

No long-established emotional precedents are broken at the annual exhibition of oils by the Plastic Club, now on view. Modernism, as popularly understood, has not paid even a brief visit, though just now its habitat is in such neighborly and friendly proximity at the Art Club.

It is a brilliantly colorful exhibition, an impression brought about largely by the generous array of floral still-life, most of such instances being sufficiently decorative to relieve them somewhat from the charge of merely providing a pretty rescript of nature.

It is rather significant, however, that the jury rewarded those artists whose contributions are farthest removed from conventional aspects. Thus the gold medal and a fifty-dollar prize went to Alice Kent Stoddard for "The Calf," in which the design, the light and the calmness of the picture are everything. The silver medal was awarded Margaretta Hinchman, for her pair of decorative panels for a wedding chest. Her "Cupid and Psyche" and "The Masque of Comus," are truly instilled with a high medieval spirit. Honorable mention was given to Hortense Fernberger for "The Bull Fight," and to M. E. Sturmer for her "Early Spring."

A group of works by Arthur W. Heintzelman, one of the most popular of contemporary etchers, is now to be seen at the Print Club, where the conservative quality of the artist's methods and choice of subject contrast vividly in memory with the showing of the English Wood Engravers' Society.

The board of managers of the Fellowship of the Pennsylvania Academy of the Fine Arts has awarded the prize of one hundred dollars for the best work or works, in painting or sculpture, in the 122nd annual exhibition of the Pennsylvania Academy of the Fine Arts, by a member of the Fellowship, who has been a regularly registered student in the Academy schools within the last ten years to Helen Mills Weisenburg, for "On the Summer Porch."

BOSTON

A handsomely selected group of Japanese color prints is drawn from a private collection for the first exhibition in the new gallery opened in connection with Goodspeed's Book Shop. Effective top light, suitable walls and an upper and lower level connected by a short flight of stairs is adapted to the display of large groups of prints or other pictures or to the centralizing of interest on selected exhibits.

The latter course has now been followed with choice early printings on view from blocks designed by such masters of the Uki-yo-ye as are now household names. Unusual impressions are from Hiroshige's One Hundred Views of Yeddo and the Tokaida series, while bearing the imprint of Hokusai are others from the bridge series and the Thirty-six Views of Fuji. Other handsome prints which are attracting the notice of local collectors are by Utamaro, Shunsho, Harunobu, Yeisen and many others who have pictured the "passing world" in Japan.

Watercolors by Mary B. Jones are added to the list of exhibits at the Grace Horne Gallery.

A group of landscapes are now on view at the Scherree Gallery. The exhibitors, who are Frank Carson and Joseph Raskin, are known to a local public as well as to wider circles.

Raskin is most conspicuously successful in his painting of old houses in which weather-worn roofs and sides of warehouses lead from one to the other in a varying design.

Carson takes to sunny roads and seeks to approximate the brilliance of clear blue skies, green verdure and ultramarine seas.

On the Cape, at Truro, North Truro and Provincetown, most of the subjects have been found. The massing of the bulwarks of the Portuguese church, the tall shaft of Highland Light or the freakish lines of a little cottage perched high above the sea on a sand bank have been cleverly presented.

The winning designs—and the best of the thousand or more entries—in the House Beautiful magazine's fifth annual cover competition are now on exhibition. Prizes have been awarded as follows: First prize, \$500, Harold M. Sichel, 424 West Twentieth street, New York City; student prize, \$200, Ethel M. Barr, Rhode Island School of Design, Providence, R. I. Four special prizes, \$200 each, have been given to Marion A.

Moran, 61 Portland street, Springfield, Mass.; Alice Bolam Preston, 807 Hale street, Beverly Farms, Mass.; Margaret Trafford, 215 East Fifteenth street, New York City, and Hildegard Woodward, 15 Fayette street, Boston, Mass.

Reproductions after paintings and drawings by Pissarro are now being shown at the Fogg Museum in Cambridge.

Charles Hovey Pepper has an exhibition of his work at Doll & Richards, with about twenty-five watercolors. This painter records in his inimitable spontaneous manner the essential facts of the great North woods.

The watercolor medium he exploits with due understanding of its limitations and its possibilities, and his color is always as satisfactory as it is also relatively true.

Miss Alice Judson of New York and East Gloucester, who has the first Boston showing of her work at the Grace Horne Gallery is an able painter. This collection of recent watercolors, with motifs found in various places, are bright and true in color and well composed.

CHICAGO

Etchings by Charles Meryon, from the extensive Howard Mansfield collection, may now be seen in the Print Galleries of the Art Institute. The exhibition embraces a comprehensive showing of this great etcher's work, the Mansfield collection being practically complete, with only five plates missing, none of which is of importance.

Beginning in April there will be some new courses offered by the Department of Museum Instruction in the Art Institute. On Mondays at 2:30 there will be a series of four lectures on Oriental Art. Miss Doris Wilson, Assistant Curator of Oriental Art will give two talks on Chinese and Persian Pottery, illustrated by examples in the galleries.

On the following Mondays Miss Helen Gunsauls, Keeper of Japanese Prints, will give two talks on Japanese Prints, illustrated by slides and by examples of prints in the Buckingham Collection. On Tuesday at 2:00 P. M. Miss Helen Parker will give an eight weeks' course on color to develop the enjoyment and more discriminating use of color. The course will be illustrated by examples of fine color in the Art Institute Collections and by experimentation in watercolor, and will begin on April 5. There are other courses on the Art Institute collections, on paintings, sculpture, and the

minor arts, on European Art Centers offered by The Department of Museum Instruction, open to any one interested, at any time. Detailed information will be gladly given upon application to Miss Helen Parker, Museum Instructor, The Art Institute.

Two galleries in the Art Institute are filled with sculpture of Paulanship, an American, who has created a distinct place for himself and his work not only in America but in every quarter where sculpture is known. Among the works on exhibition at the Art Institute are his famous "Victory Overseas," "Diana," "Actaeon," "Flight of Europa," and the marble fountain figure of "Anadyomene." We may also see portrait busts of John Barrymore, Ambassador Herrick, and a medal of John S. Sargent. There are also to be seen bronze figures of Adam and Eve, beautifully modelled and fascinating in conception. The exhibition will continue until April 17.

Last week marked quite a number of new openings. The paintings of Thomas Hall, Frank V. Dudley and Charles Dahlgreen at the Chicago galleries, and the work of Salscia Bahnc at the Chester Johnson galleries. At the latter a few examples of the sculpture of Chana Orloff, the Russian artist, are also on view. Pauline Palmer is showing her paintings at the Carson, Pirie, Scott & Co. galleries, and Glen Shemmer continues his exhibition at the Palette and Chisel club.

In addition to the list of paintings sold from the Chicago artists' exhibition, the following sales were made the closing day of the exhibition: "Winter Afternoon," by Grace H. Hemingway; "Patterns by the River," by Zaidee M. Scanlan; "Grey Day," by John A. Spelman; "The Farm," by Arne Brodholdt; "From a Cedarburg Orchard," by Francis Chapin.

INDIANAPOLIS

Howard Leigh, who has worked in Italy and France for several years is now showing in the galleries of the H. Lieber Company twelve oil sketches, painted in Venice, and a group of lithographs and pencil drawings.

The exhibition of oil paintings, watercolors, pastels and monotypes by Francis F. Brown of Muncie, at the Pettis Gallery includes nineteen landscapes and two flower pieces. Mr. Brown's land-

scapes are characterized by wide stretches of sky, with a cloud movement that gives a decided dramatic quality to his work.

The second annual exhibition of "Fifty Prints of the Year," is now on view at the Herron Institute.

The exhibition of Hoosier women in the Kealing fine arts studio is now on view.

Frank V. Dudley, painter of Indiana dunes, winner of prizes in the Hoosier salon, and president of the Association of Chicago Painters and Sculptors, is holding a one-man show at the Chicago galleries of thirty recent dune paintings.

BALTIMORE

The painting of American Indians by Ernest L. Blumenschein will remain on view in the large gallery through April 6th.

Baltimoreans will be particularly interested in the splendid collection of portraits of well known physicians of this city, now on view at the Museum. The Johns Hopkins University has loaned the portraits of Dr. Frank J. Goodnow and Dr. John M. T. Finney, recently painted for the University by the eminent English portrait painter, Harold Knight; Dr. William S. Baer has lent his portrait by the same artist; Dr. Harris E. Kirk has lent his portrait painted by the eminent British artist Frank O. Salisbury; and the University has also lent a portrait of Lewellys F. Barker by Ellen Emmet Rand and the bronze bust of Dr. William H. Welch by S. Kononkov.

From the private collection of Mr. and Mrs. Harry W. Faunt Le Roy are shown etchings and engravings of medical men of the past.

The Sculpture Court contains some marble, bronzes and plasters by Alvin Meyer. Mr. Meyer, whose home is in Cambridge on the Eastern Shore of Maryland, was born in Bartlett, Ill., studied at the Maryland Institute and at the Pennsylvania Academy of the Fine Arts under Charles Gaffey. He received the Cresson Traveling Scholarship and the Reinhardt Traveling Scholarship of the Peabody Institute and the Prize of Rome, and was elected a Fellow in Sculpture, American Academy in Rome 1923.

Study Abroad This Summer

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Paris Summer School. French architecture, arts and crafts at the Musée du Louvre by courtesy of French Ministry of Fine Arts. Leave New York, June 25th; arrive home September 1st. Total cost, with 6 week-end trips—\$450.

Munich Summer School of Art and Music. at Munich University by courtesy of the Bavarian Government. Leave New York, July 2nd, arriving home September 15th via Rhine to Rotterdam or via Paris to Boulogne. Total cost, with 6 week-end trips—\$500.

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NEW YORK EXHIBITION CALENDAR

Ainslie, 677 Fifth Ave.—Exhibition of thirteen historical marine paintings by Edward Moran, through April. Exhibition of Westchester landscapes by Walter Thompson, until April 15th.

Anderson Galleries, Park Ave. and 59th St.—The Dog in Art, arranged by Karl Freund. Exhibition of oil paintings by R. and L. Brailowsky, until April 14th. Exhibition of portraits and drawings by Vadasz, until April 9th.

Arden Studios, 599 Fifth Avenue.—Exhibition of garden sculpture.

The Art Center, 65 E. 56th St.—Drawings and watercolors by Leon Bakst, architectural wood sculpture by Carl French, until April 30th.

The Artists Gallery, 51 E. 60th St.—Paintings by Ernest Thurn, until April 9th.

Babcock Galleries, 19 E. 49th St.—Exhibition of paintings by Benjamin Cratz, until April 9th.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Avenue.—Paintings by old masters.

The Brummer Galleries, 27 E. 57th St.—Exhibition of oils and drawings by Eugene Zak, until April 9th.

Butler Galleries, 116 E. 57th St.—Exhibition of architectural and floral paintings, through April 30th.

Dudensing Galleries, 45 W. 44th St.—Exhibition of decorative paintings by Buk, and glazed terra-cotta by Carl Walters, until April 9th.

F. Valentine Dudensing, 43 E. 57th St.—Group exhibition modern French painters, through April.

Durand-Ruel, 12 E. 57th St.—Exhibition still-life and flowers by French Impressionists, until April 9th.

Ehrich Galleries, 37 E. 57th St.—Exhibition of English paintings, until April 9th.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Karl Anderson, until April 20th.

Fearon Galleries, 25 W. 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South.—Exhibition of Old Masters and contemporary painters.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of paintings by Robert Reid, until April 14th.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Fine prints and etchings.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Exhibition by art section of the League of American Pen Women.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of sculpture by Gaston Lachaise, until April 7th.

Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John P. Benson, through April.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of etchings by J. Alden Weir, until April 10th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Knoedler Galleries, 14 E. 57th St.—Exhibition of landscape etchings, until April 23rd.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of decorative panels and watercolors by Margaret Sargent, until April 12th.

John Levy Galleries, 559 Fifth Ave.—Exhibition of Old Masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Lexington Gallery, 160 Lexington Ave.—Exhibition of flowers in watercolor by Henrietta La Praik Ball, until April 9th.

Little Gallery, 29 W. 56th St.—Exhibition of silver by Lapparra and Viennese glass, until April 9th.

Macbeth Galleries, 15 E. 57th St.—Thirty-first anniversary retrospective and prospective exhibition, until April 11th.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Ave. at 82nd St.—Carnarvon collection of Egyptian art, floor 1, D6. American Miniatures, C 31A, to April 24th. Exhibition of prints by Mary Cassatt, American portraits by James Barton Longacre, XIX century English color prints, and etchings by Bosse and the van de Velde, through April, K 37-40.

Milch Galleries, 105 W. 57th St.—Exhibition of estate paintings by Henry Golden Dearth and an exhibition of watercolors of Spain and North Africa by Martha Walter, until April 16th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by A. Frederick Kleiminger and exhibition of drawings by Henri Burkhard, until April 9th.

National Arts Club, 15 Gramercy Park.—Exhibition of Norse pictorial weaving, April 6th to 29th.

New Art Circle, 35 W. 57th St.—Exhibition by Max Weber, until April 9th.

New Gallery, 600 Madison Ave.—Paintings by American moderns, April 4th to 12.

Our Gallery, 113 W. 13th St.—Lithographs by Walt Kuhn and exhibition of lithographs by modern Americans, until April 9th.

Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.

Rehn Galleries, 693 Fifth Ave.—Summary on new works by the artists who have made the present season at this gallery, until April 17th.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters.

Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 E. 51st St.—Loan exhibition of religious art, until April 7th.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of oil paintings by Paul Bartlett, April 3rd until 18th.

Van Dieman Galleries, 21 E. 57th St.—Exhibition of paintings by old masters.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition by the Paul Rosenberg Co. of the French masters of the XIXth century, until April 15th. Exhibition of flower paintings by Clo Hade, until April 9th.

The Weyhe Gallery, 704 Lexington Avenue.—Exhibition of paintings by Vincent Canade, until April 9th.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

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